- Radio Aids War Effort
- What Price Recordings?
- A Workshop for American Opera
- Popularizing the Metropolitan

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

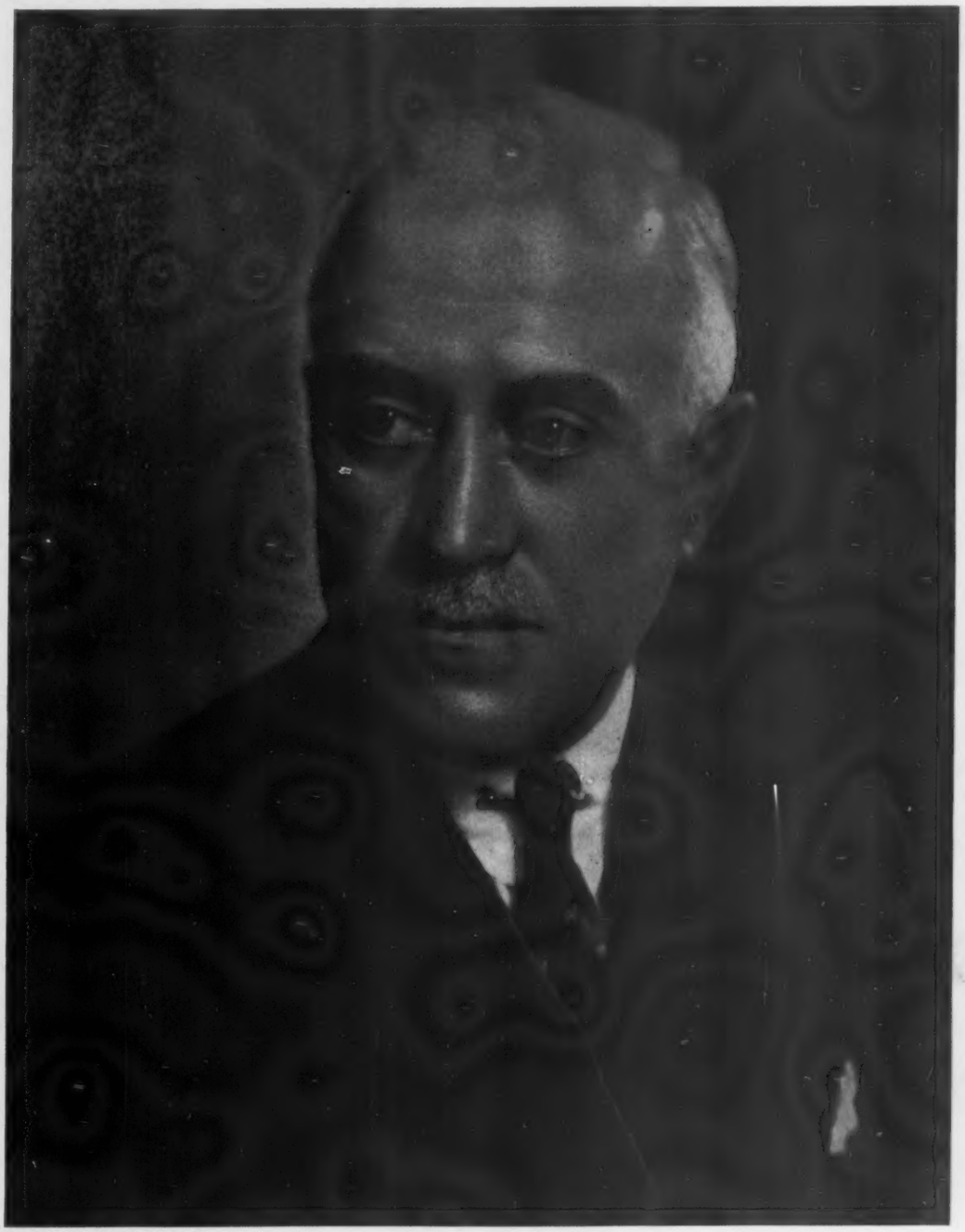

Photo by J. Abresch, N. Y. C.

GEORGE A. WEDGE

Dean of the Institute of Musical Art of the Juilliard School of Music

20 CENTS

AUGUST, 1942

Margot Rebeil

American Soprano

Scores Sensational Success

IN THE NEW AND UNIQUE

CONCERTO *for* VOICE *and* ORCHESTRA

by

Photo by Feldsharek, N. Y.

John Haussermann

American Composer

PREMIERED APRIL 24 *by the* **CINCINNATI SYMPHONY ORCHESTRA, EUGENE GOOSSENS,** *Conducting*

"Of all the novelties performed by our orchestra in recent years John Haussermann's vocal Concerto is easily one of the most original and significant. Given a singer of the vocal attainments of Margot Rebeil—whose astonishing musicianship at the premiere delighted everyone—the Concerto can be relied upon to repeat the success it achieved with us in Cincinnati."—*Eugene* Goossens

Photo by George Platt Lynes, N. Y.

- "The new Haussermann Concerto came off with flying colors. First of all it was not just an experiment in objective writing. It was good music. Its vocal and orchestral colors blended smoothly, yet gave splendid contrasts. Margot Rebeil, proved to be an excellent artist. Her uncanny sense of pitch was a major delight. Her superior musicianship was constantly in evidence. She had full command of the score and proved her powers of invention by constructing her own cadenza from the thematic materials. The audience responded quickly and with enthusiasm."

  Howard W. Hess, Cincinnati Times-Star, April 25, 1942

- **"A Concerto of great worth . . . Ethereally beautiful . . . Should definitely be in the repertoire of all the major orchestras. Both composer and soloist received a tremendous ovation."**

  Lillian Tyler Plogstedt, Cincinnati Post, April 25, 1942

- **"A new wrinkle in composition: a full-fledged concerto for voice and orchestra."**

  Time Magazine, May 4, 1942

- **"Variety of orchestral coloring displays the voice to excellent advantage . . . A great measure of the success of this unusual composition was due to the musicianship and vocal art of Margot Rebeil . . . The audience fully accepted the work and the applause was spontaneous."**

  Christian Science Monitor, May 9, 1942

- **". . . Unique in musical literature . . . Frankly melodic and disarming in its directness . . . Margot Rebeil achieved an extraordinary feat in mastering this formidable vocal part."**

  Frederick Yeiser, Cincinnati Enquirer, April 25, 1942

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MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3055 | NEW YORK, AUGUST, 1942 | Vol. CXXVI—No. 2

Metropolitan Working with American Composer on Opera; Financial Statement Issued

William Schuman May Set Christopher LaFarge Book—Plans for 1942-3 Include Mozart Festival—Walter and Beecham to Return—Johnson and Sloan Optimistic

American composers will be enabled to make an intimate study of the problems connected with writing for the lyric stage with the cooperation of the Metropolitan Opera, it is learned by the Musical Courier. Under a long range plan being developed by officials of the Metropolitan and several organizations which grant fellowships to musicians, at least the next six years will find both librettists and composers working with conductors, stage directors, singers, chorus masters and choreographers at the Metropolitan.

"This does not mean a commitment by the Metropolitan nor a definite commission to librettists and composers to write operas for us," an opera official explained. "It means simply that in the interests of developing opera in this country, the Metropolitan will make available all its equipment, including singers and conductors as well as the mechanical, to help creators of opera.

"We receive a great many scores during the course of a season. They are submitted for our consideration. But when we analyze them to see if they are suitable, we find the composers apparently are unfamiliar with the so-called mechanics of opera.

"Under the plan being worked out, when a score finally is submitted, we will know whether it meets with our requirements. We feel that in doing this we are not only helping composers but doing something that will materially assist in the development of opera in this country."

Collaborate on New Score

Christopher La Farge, author, and William Schuman, composer, are the first to function under the new arrangement. Both were 1941-1942 holders of Carnegie Foundation grants-in-aid and spent the past year at the Metropolitan Opera House, meeting singers, conductors, stage managers and discussing opera problems. Mr. La Farge has written an original libretto dealing with a section of the United States before the arrival of the early Europeans. Mr. Schuman, throughout the writing of the poem, has been in conference with Mr. La Farge before working on the music.

When completed, the work will be submitted to the Metropolitan and, if accepted, will probably be brought out in the 1943-44 season. Neither librettist nor composer, however, has received a commission from the Metropolitan.

In the coming season, two Guggenheim Fellowship winners will probably spend their year at the Metropolitan, following in the footsteps of Messrs. La Farge and Schuman. Plans are under way to interest winners of the American Prix de Rome, now prevented by the war from studying abroad, to follow the plan in the next season.

(*Please turn to page* 6)

Aim To Organize Music For War

Music educators will join representatives of the Federal government departments, industrial leaders and directors of community projects in a conference in Cincinnati from Sept. 28 to Oct. 2 seeking to determine ways and means for the more effective use of music in winning the war.

Called by the National Recreation Association, a country-wide organization, the conference has the cooperation of President Roosevelt, who has expressed the hope that the conference "will be successful."

Role of Music to Be Debated

Subjects to be discussed include the following:

1. To what extent is advantage taken of opportunities for informal singing at places where people are gathered for wartime activities?
2. What types and forms of music are most popular with men in uniform?
3. What opportunities are there for industrial workers to enjoy music in the plants before and after working hours and at luncheon periods?
4. What are the possibilities of using music in combination with related activities to help build morale? What are the problems?
5. What suggestions can be made for music in air raid shelters? What types of musical instruments belong to the air raid kit for the home, school, community center?
6. What fundamental organization is necessary to build support for a permanent and adequate community-wide music service that all who may

(*Please turn to page* 21)

Military Curbs Fail to Hamper Hollywood Bowl

21st Season Launched with Marked Success and Patriotic Color

By RICHARD DRAKE SAUNDERS

Hollywood Bowl's 21st season of "Symphonies Under the Stars" opened July 14, despite wartime handicaps and restrictions. Military orders limited the audience to 5,000 per night, and at first demanded that tickets be procured on the day prior to the event. The latter ruling was later amended so that admissions could be bought up to three hours before the concert. All seats were reserved, and the general admission ticket books that have meant so much to music patrons of limited means during the last two decades, were not permitted.

The audience of 5,000 occupied the seats only to a few rows back of the second quadruple tier of boxes, and filled only the lower end of the amphitheater's cornucopia.

Pageantry of Nature

An innovation was a new starting time of 7:45, so that the programs opened in the last lingering daylight and extended into full darkness. It gave patrons a novel and particularly lovely visual effect as day merged into night. As the sky shades deepened in azure hues, the stars peeped out and the lights in the shell came on during the music.

(*Please turn to page* 22)

U. S. Brings Suit Against Petrillo

Members of symphony orchestras and solo artists are awaiting the outcome of the government's application for an injunction against James C. Petrillo, president of the American Federation of Musicians, who has forbidden his union to make recordings which might be used in radio broadcasting.

Just prior to the suit, which was brought under the anti-trust laws, Petrillo denied he had granted a concession to George S. McMillan, secretary of the Association of National Advertisers, permitting his members to make transcriptions for commercial broadcasts, providing the records are used but once over a station and then destroyed.

Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, has protested to Petrillo.

(*Please turn to page* 13)

AT THE I.S.C.M. FESTIVAL IN BERKELEY. Left to right, Willem Van den Burg, conductor, Youth Orchestra of Mills College; Wesley LaViolette, composer; Alfred Frankenstein, critic (with his son) and Albert Elkus, who composed the festival committee; Ann Harding (Mrs. Werner Janssen); Werner Janssen, conductor, Janssen Symphony Orchestra, Los Angeles; E. Robert Schmitz.

Photo by Mrs. Francis H. Redewill

Vol. CXXVI, No. 2
Whole No. 3055

MUSICAL COURIER. Published semi-monthly October to April, inclusive, and monthly May to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50

August, 1942
Sixty-Third Year

UNITED NATIONS WELDED BY MUSIC

Premiere of Shostakovitch 7th Symphony Stirs Public

ARTURO TOSCANINI

Attended by unique international interest, the Seventh Symphony by Dimitri Shostakovitch, written while the 35-year-old composer served as a fire warden in besieged Leningrad, was given its American premiere in a radio broadcast by the N B C Symphony Orchestra under Arturo Toscanini on July 19.

Before a distinguished invited audience in the NBC Studios, the highly dramatic work, which has musical themes portraying the present world struggle and predicting final victory, was given a brilliant interpretation. At the close there was a lengthy ovation.

The famous conductor had been awarded the premiere rights after a spirited contest in which Serge Koussevitzky, conductor of the Boston Symphony, secured those for the first American public concert hearing at his festival in Tanglewood near Lenox, Mass., on Aug. 14. The score was recorded on microfilm and sent to this country by plane.

Music of Graphic Power

Varying reactions marked the reception of the Shostakovitch score, on which Toscanini lavished his best efforts. The performance, covering a little more than seventy minutes, showed the work to be the largest to come from the pen of the Soviet composer.

The first movement, lasting twenty-minutes, is a tone poem, in itself. It depicts, in pastoral style, the Russian people going about their ordinary work before the threat of war. A long crescendo in which occurs a drum tap, in the manner of Ravel's Bolero, leads to the portrayal of war's alarums. Sonorous passages and elegiac depictions give the imprint of the struggle. A rustic theme permeates the second movement and then comes the moment of Victory, in the final section. Here is portrayed humanity's liberation, the triumph of right over might, of justice over barbarism, all set forth with rhythmic intensity, with emotional sweep and convincing emphasis.

In this score is revealed the composer who saw his native city periled by the Nazis. Here is one who has lived in the midst of war, has joined in the struggle, both on the battle and creative fronts, and is convinced of the ultimate victory.

Toscanini had a breathing, vital score to read and he presented it with eloquence and complete sympathy. Its measures found an interpreter who believed it and yet who also recognized its shortcomings. For there are in this lengthy score moments of Beethoven and Mahler, as well as of Shostakovitch.

Before the performance the conductor and composer exchanged felicitations by radio. Records of the performance were made and short-waved later. The performance was dedicated to the cause of Russian War Relief. Edward C. Carter, president of Russian War Relief, Inc., spoke briefly to ask support of this organization. D. B.

Tanglewood Festival Opened by Koussevitzky

LENOX, MASS.—The revised schedule of concerts, replacing the withdrawn Berkshire Festival, opened at Tanglewood on Aug. 1 under the auspices of the Koussevitzky Foundation. Six concerts and an opera are scheduled, with Dr. Serge Koussevitzky conducting the ensemble of students at the Berkshire Music Centre.

Despite travelling handicaps, an audience of about 2,500 heard the initial program, which included Haydn's G major symphony, No. 88, the third Leonore overture of Beethoven and the fifth symphony of Shostakovitch.

Although some of the 110 musicians had been in the ensemble previously, the majority are attending the centre for the first time. Nearly half of the orchestra are women. Youthful enthusiasm, *élan* and an infectious spirit were evident in their readings, and Dr. Koussevitzky's careful and precise training bore rich fruit. The music was set forth stirringly.

Henry Morgenthau, Jr., Secretary of the Treasury, was unable to attend and Roy Dickinson Welch, representing him, made a short address at the second concert, dedicated to the war bond and stamp campaign. More than $3,000 worth was sold.

Ruth Posselt was soloist in a well coordinated reading of the Tchaikovsky violin concerto. The young player showed laudable technical skill and keen musicianship. Two Sousa marches prefaced the program, which included the Franck Symphony. S. N.

FABIEN SEVITZKY, MRS. W. CLYDE QUIMBY, ABRAM CHASINS and LYNNE WAINWRIGHT,

left to right, at Fort Wayne, Ind., where Dr. Sevitzky, music director of the Limberlost Camp, at La Grange, conducted the Youth Orchestra of the camp with Mr. Chasins as piano soloist in Gershwin's Rhapsody in Blue. Mrs. Quimby, composer and theatre owner, donated the Palace Theatre where the concert was given for the camp scholarship fund. Miss Wainright is former first harpist of Dr. Sevitzky's Indianapolis Symphony.

Photo by Neuman Studio

I. S. C. M. Festival Draws International Audience

(*Picture on page* 3)

BERKELEY, CALIF.—The 19th festival of the International Society for Contemporary Music, which opened here Aug. 1, drew a large international audience to this University city. Many figures of world prominence were among those in attendance or represented on the programs.

The festival included works by 33 composers, headed by Arnold Schönberg and Ernest Bloch, resident in California. Also represented were a number of North and South American creative figures, those of countries opposed to the Axis, and others who recently have found a new home on this continent.

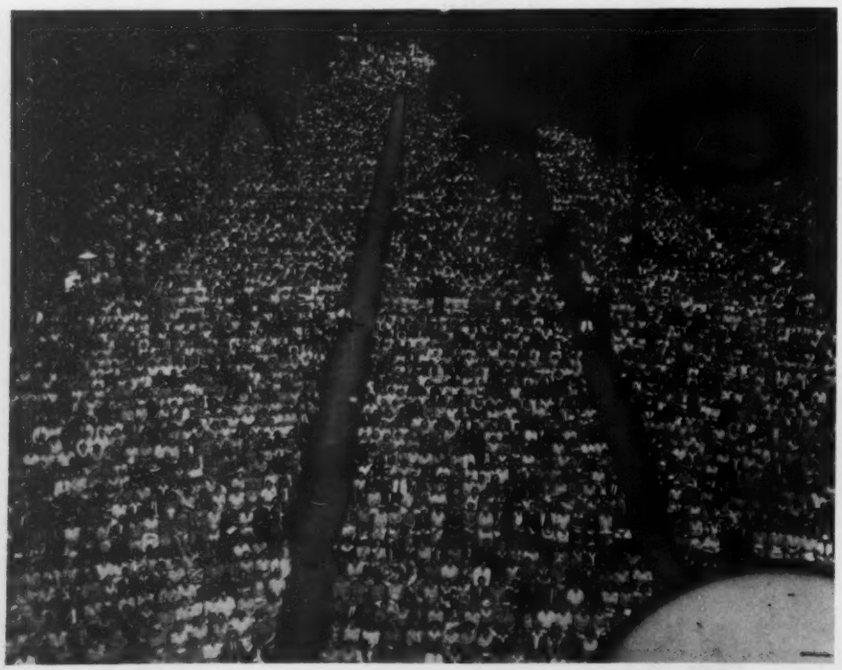
Concerts took place in the Greek Theatre and in Wheeler Hall at the University of California. Four of these sessions were orchestral and three of chamber works, besides a lecture-recital on the French Six by Darius Milhaud.

A detailed review of the festival will be published in the next issue of the Musical Courier by Mrs. Francis H. Redewill, Berkeley correspondent.

Amato Dies Suddenly in New York

Pasquale Amato, for 13 years a leading baritone of the Metropolitan Opera, and more recently professor of voice at the Louisiana State University in Baton Rouge, died suddenly while visiting friends in Jackson Heights, Queens, on Aug. 12. He had attended a dinner with his wife and later was taken ill and died before the arrival of a physician.

Amato, born in Naples 64 years ago, and first trained as an engineer, studied at the Naples Conservatory and made his debut as the elder Germont in that city. After touring Italy, Germany, England and South America, he made his Metropolitan debut in 1908 in the same role. He sang in many American premieres, including Armide, Germania, and The Girl of the Golden West (in which he was the first Jack Rance). In 1933 he marked the 25th anniversary of his American debut by again appearing in Traviata. He was also active for a short time as artistic director of the Hippodrome Opera Company, but more recently had taught in New York and in Louisiana.



Outdoor Music Keeps Morale High

Scene at Philadelphia's Robin Hood Dell, where the Orchestra of 90 players, with noted soloists, has given a seven-weeks' summer season. (Story on page 13.)

Photo by Zev Pressman

MUSIC PLAYS VITAL ROLE ON HOME FRONT

CHARLES KULLMAN, ELEANOR STEBER and STUART ROSS, accompanist, photographed with a group of infantrymen at Camp Wheeler, where the Metropolitan Opera tenor and soprano appeared under the auspices of USO-Camp Shows.

Photo by Zev Pressman

LAUNCHING SALE OF WAR STAMP BOUTONNIERES at Robin Hood Dell, Philadelphia, conductor Edwin McArthur, left, and baritone Paul Robeson, right, purchase the first ones from U. S. Treasury Commando, Libbey Massey, on the Dell stage. An audience of 11,350 bought more than $1,000 worth of War Savings Stamps from sixteen Commandos at this concert.

MUSIC AIDS ARMY CAUSE. Adele Rivie, soprano, seated right; Leo Edwards, pianist, standing right; Mana-Zucca, composer and pianist, and her husband, Irwin M. Cassel, following a concert in which the musicians participated for Army Relief at the Recreation Pier, Miami Beach, Fla.

AMBASSADORS CLASP HANDS IN FRIENDSHIP GREETING at the Russian War Relief rally in Madison Square Garden, New York. Left to right: J. V. Platek; Stephen Zeman; Maxim Litvinoff, Russian Ambassador; John Butkovich; Leo Krzycki, president, American-Slav Congress; Zlatko Balokovic, Yugoslavian violinist, new chairman of the American-Slav Congress, representing 750,000; and Peter Shipka.

THE AMERICAN BALLAD SINGERS, led by Elie Siegmeister, composer, gave two programs at Meridian Hill Park, in Washington, July 6 and 9, before 5,000. Taking part were Ruth Fremont, Helen Yorke, sopranos; Rebekah Crawford, contralto; Earl Waldo, bass; Earl Rogers, tenor, and Dolf Swing, baritone. Miss Fremont, Mr. Siegmeister and Mr. Waldo also appeared for the War Bond campaign of the Treasury Department.

MARIA MARKAN, soprano of the Metropolitan Opera, has made recordings for the United States Government to be broadcast by radio stations in her native Iceland, stressing the cultural ties between the two countries.

YEHUDI MENUHIN recently played for the service men on leave at the Stage Door Canteen in New York. Mr. Menuhin has made many appearances this season at Army camps.

JESSICA DRAGONETTE GREETED AT LOWRY FIELD, DENVER, where the soprano sang for the men of the air forces. At Miss Dragonette's left are Col. E. W. Duncan and Arthur M. Oberfelder, concert manager.

METROPOLITAN HAS WORKSHOP FOR COMPOSERS

(*Continued from page* 3)

"We hope that the initial impact given by the Carnegie Foundation will stimulate other groups to become interested in our experiment," the Musical Courier's informant said.

"It must be borne in mind, however, that there is no obligation for the writer and composer to collaborate. Each may work independently, if he prefers, and may select his own collaborator. The Metropolitan provides the medium for study for each individual and will co-operate whole-heartedly, but it does not guarantee to accept the output. We extend the privilege and we hope it will be taken advantage of."

The Metropolitan Opera Guild, it was learned, is also interested in the project and may make grants of its own. College and university foundations, which provide funds for graduate study, are likewise seeking information so that winners of awards may devote them to work at the Metropolitan.

Johnson Revealed New Plan

General Manager Edward Johnson revealed the new plan in his report to the Board of Directors. He reviewed the past season, pointing out that 156 performances had been given including 110 in New York. Immediately after the Pearl Harbor attack, Mr. Johnson said there was a "marked diminution in theatre and opera patronage" and for the entire season there was a drop of 11 per cent in seat sales as compared with the previous year. The reaction of the war, the new Federal taxes, the rubber shortage and the fear of air raid alarms all entered into this drop, the general manager said.

He pointed out that free accommodations were provided during the season for men in service, a plan which will continue next year. Pointing out that the war had ended the tradition of importing European artists, he stated that it had resulted in a change of attitude toward American singers who no longer are accepted "on sufferance, nor at the other extreme are they unduly championed from motives of patriotic pride; they enjoy . . . recognition solely on the basis of merit."

Mr. Johnson, who this season observes his 20th anniversary as a member of the company, said that the broadcasting of opera nationally has perhaps "done more than anything else to develop public interest in opera." He pointed out that four works were given 19 performances in English. He also referred to the tour of the company and stated that "it may be confidently expected that as time passes, a greater fraction of each year will be devoted to opera on tour."

Financial Report Issued

In the first financial report of the company to be made public in recent years, Cornelius N. Bliss, chairman of the board, said that to meet the new season, the company, on May 31 had cash reserves of $417,437.20. From this must be deducted $331,000 for necessary expenses including New York City real estate taxes of $148,000, and sums for salaries and interest on mortgages. During the summer and fall the estimated income was placed at $39,000, making actually available for the season about $125,000.

The operating deficit, including realty taxes and the cost of litigation on the part of former holders of boxes before the remodeling of the opera house, was placed at $310,944.29 for both the 1940-41 and 1941-42 seasons.

MUSICAL COURIER'S Roll of Honor, listing musicians who have entered the armed services, will be continued in the September issue.

EDWARD JOHNSON ADDRESSES UNIVERSITY OF INDIANA AUDIENCE

on the company's Spring tour. Left to right, Wilfred Pelletier, Metropolitan conductor; Edward Ziegler, assistant general manager of the Opera; Mr. Johnson, general manager; Mrs. Ward G. Biddle, wife of the University Comptroller; President Herman B. Wells, of the University; and Rose Bampton, soprano.

Additional litigation is expected on the part of these minority stockholders who hold 1,350 of the 10,500 shares outstanding. This will involve about $31,000 in costs, it is estimated.

Mr. Bliss referred to the attempt last year to have the Metropolitan exempted from real estate taxes as a non-profit institution and pointed out that the Brooklyn Academy of Music and other institutions have this concession. Although the Legislature passed the bills, Gov. Lehmann of New York vetoed them on the reported request of Mayor La Guardia. A renewal of the campaign is expected next year.

Beecham and Walter to Return

Mr. Johnson, now vacationing in Canada, is expected to announce next season's plans later this month. Sir Thomas Beecham and Bruno Walter, guest conductors, are expected to return, the former for some 12 performances, including revivals of Mignon, and Romeo and Juliet. The latter score, conducted recently by Sir Thomas at Montreal, may have Stella Andreva and Raoul Jobin in the title roles.

The Mozart Festival of last season will be repeated, with Mr. Walter again conducting. If Lily Pons returns, the Daughter of the Regiment will be retained in repertoire Ezio Pinza is expected to return and may sing the title role in a revival of Boris. Salvatore Baccaloni will have Don Pasquale revived for him. Plans for Grace Moore include a retention of Tosca for her, while Helen Traubel will make her delayed appearance as Isolde in Wagner's Tristan und Isolde. Although Wagner's music dramas will be continued, it is doubtful if Die Meistersinger, dropped since the withdrawal of Friedrich Schorr, will return next season.

Although the company is interested in Prokofieff's War and Peace, based on Tolstoy, it is not known whether the parts are in this country. Deems Taylor's Ramuntcho, premiered last season in Philadelphia, is not under consideration by the company.

Opera in English "Problematic"

Some works may be given in English, although this is problematic. It was pointed out that opera in English has not been successful from the box office point of view and the company is also faced with the problem of singers knowing English suitably for singing.

With a $5 top for subscribers next season, an increase in subscriptions has been reported. President George A. Sloan told the Musical Courier that, although "the situation is still critical," he felt "confident that by the co-operative action of the various unions, the staff and the new policy of reductions in the price of tickets, the Metropolitan will get through the season without having to resort to another public appeal for funds.

"The success of the season rests upon the individual music-lovers of the community," he continued. "There has been a substantial increase in the number of subscribers and we feel that people would sooner come and see the operas than be called upon to make up a deficit in a drive. In the first instance, they can see what they are getting for their money."

With the resignation of Frank Wenker as director of publicity, the appointment of Constance Hope Associates as successor has been made.

Opera Broadcasts to Aid U. S.

The Metropolitan Opera Saturday matinee broadcasts over the Blue Network will be made part of the war program next winter. Sponsored for the third season by an oil concern, arrangements are now being made to devote the intermission periods on each broadcast to some phase of the war program.

Hitherto these intervals have been utilized by the Opera Guild, or by addresses on some phase of music or, as last year, been devoted to a "musical salute" to leading cities of the United States. The sale of war bonds and war stamps will be stressed as part of this year's plans and Americans aces who have distinguished themselves on the battle fronts may also be brought to the microphone. It is also proposed that the various divisions of the services, such as the Army, Navy, Marine Corps, Coast Guard and similar arms be given opportunities to stress their share in the war.

In all, sixteen complete operas will be broadcast, beginning Nov. 28, continuing weekly through March 13. Another proposal being worked out is the extension of the short-wave broadcasts which include South America.

The NBC presentation of Shostakovitch's Seventh Symphony under Toscanini on July 19, is to have a counterpart with CBS giving the first hearing in this country of Miaskovsky's twenty-first symphony. Due to the United Nations series now on the CBS network, the date for this premiere had to be changed and will occur on either Aug. 23 or 30, with Bernard Herrmann conducting.

McArthur Returns for Series

Edwin McArthur returned for his fourth consecutive season as conductor of the NBC Summer Symphony. On Aug. 15, his second program, he featured Charles Wakefield Cadman's American Suite for Strings. Earl Wrightson, Baltimore baritone, was soloist on Aug. 13 with Joseph Stopak's Blue Concert Orchestra.

(*Please turn to page* 8)

San Francisco's Opera To Be Launched Oct. 1

SAN FRANCISCO.—The annual season of the San Francisco Opera Association opens on Oct. 1 in the War Memorial Opera House.

The repertoire will include Die Fledermaus, Love of Three Kings, La Traviata, Bartered Bride, Coq d'Or, Faust, Masked Ball, Aida, Carmen, and Manon in the regular series, which runs until Nov. 1. In the popular series will be Barber of Seville, Aida, Cavalleria Rusticana, Pagliacci and Faust.

Gaetano Merola, director, heads the list of conductors, among whom are Pierre Monteux, Italo Montemezzi, Walter Herbert, Pietro Cimara and Antonio Dell' Orefice.

Singers already engaged are Stella Roman, Bruna Castagna, Josephine Antoine, Frederick Jagel, Ezio Pinza, Irra Petina, Charles Kullman, Alessio De Paolis, Marek Windheim, Lorenzo Alvary, Thelma Votipka, Robert Weede, Raoul Jobin, Jan Peerce, George Cehanovsky, and Douglas Beattie. Miss Antoine will sing in both the Strauss and Smetana works, which are revivals. Monteux will conduct Coq d'Or and the French operas and Montemezzi will lead his work. Dr. Herbert Graf and Armando Agnini are the stage directors.

Revivals and Two New Ballets Feature Colon Opera Series As New Singers Make Debuts

By JORGE M. WHITE

BUENOS AIRES.—A series of revivals and ballet novelties has given unusual interest to the current Colon season.

Igor Stravinsky's opera-oratorio, Oedipus Rex, with Latin text by Jean Cocteau, was restored after an absence of ten years. The severe beauty of this work, due to its magnificent orchestral fabric, the eloquence and beauty of the vocal solo passages and the towering choral contributions, helped to create a deep impression.

Raoul Jobin (Oedipus), Lidja Kindermann (Yocasta), Giacomo Vaghi (Teresias), Victor Damiani (Creon), Martial Singher (Messenger) and Alvaro Bandini (Shepherd) magnificently voiced and acted their extremely difficult parts, while the chorus gave a superb performance.

The stylized décor by Hector Basaldúa, with impressive lighting effects, enhanced the character of the work. Adolfo Sauze read the recitatives in a Spanish translation by Alberto Franco.

The night was completed with two ballets—the premiere of Aubade, with music by Francis Poulenc and choreography by Margarete Walmann, and the first Colon presentation of Stravinsky's Apollon Musagete, staged by George Balanchine.

Poulenc Concerto Danced

Mme. Wallmann's scenario for the Poulenc Concerto for piano and 18 instruments deals with the myth of Persephone, who, ravished by Hades, God of the Darkness, is granted permission from Jupiter to return to the World during three parts of the year, Spring, Summer and Autumn.

Following the neo-classical character of the music Mme. Wallmann has devised a beautiful choreography of modern facture, usually with simplicity of elements and personages. Yet her inimitable spectacular groupings are noticeable in one or two moments when required by the plot. Maria Ruanova as Persephone, Francisco Pinter, Michel Borovski, Angel Eleta were the leading interpreters. Basaldúa's set had refined design and color.

Balanchine succeeded in offering a praiseworthy example of his choreography in Apollon Musagete, given with new spectacular *décors* and costumes by Pavel Tchelicheff Michel Borovski (Apollo), Maria Ruanova (Terpsichore), Amalia Lozano (Polimnia), Maria Delia Garcia (Calliope) created a fine impression. Juan José Castro was the acclaimed leader of both ballets, and Roberto Locatelli was the first class piano soloist of the Poulenc score.

Milanov as Norma

Bellini's Norma held the Colon stage for the first time in nine seasons at the gala performance in commemoration of the Argentine Independence Day offered before an enormous audience headed by President Castillo and his Ministers and Municipal authorities.

Zinka Milanov's first essay of the title role, which has known eminent predecessors at the Colon, established her definitively as one of the leading dramatic prima donnas of the day. Mme. Milanov's glorious delivery of the Casta Diva exhibited refined musicianship and flowing tone of extreme beauty. She endowed with tragic expression and magnificent vocal opulence all the dramatic passages of the heroine. Bruna Castagna's Adalgisa is known to Metropolitan audiences. Her beautiful singing of the duets with Mme. Milanov was one of the highlights of the performance. Frederick Jagel's Pollione had his accustomed histrionic polish and force. Giacomo Vaghi's Oroveso was sung with rich tonal quality and had dignity and dramatic strength. Panizza was the authoritative conductor of the Bellini revival, presented with appropriate new sets designed by Dante Ortolani.

The restoration of Debussy's Pelléas et Mélisande (not given here since 1931), under the baton of Albert Wolff, as an homage to the 40th anniversary of its world premiere, has been unanimously acclaimed as one of the memorable events of the current season. No effort had been spared by the new management to reach perfection with this restoration. Wolff, who has led this work in different parts of the world, gave an admirable interpretation of true Debussyan style. Basaldúa's new sets for the thirteen tableaux, presented in a medieval silver frame, provided gratifying taste, beauty of conception and realization.

The singers, who seemed quite acquainted with the character of the work, followed the *regie* conceived by an Argentinian Felipe Romito, who also assumed the part of Golaud.

Marcelle Denya, an inimitable Melisande, Raoul Jobin as a gifted Pelleas, Lidja Kindermann, moving as Genevieve, Clara Oyuela (Yniold), John Gurney, a sonorous Arkel and Carlos Feller (Physician) cooperated to make this performance exemplary and shared with conductor Wolff the warm approval of the distinguished audience.

New Soprano Bows

A new Argentinian soprano, Delia Rigal auspiciously initiated her lyric career in the important part of Maria Boccanegra in a performance of Verdi's Simone Boccanegra, otherwise offered with the same cast previously reviewed in these pages.

The young artist previously only heard in minor roles achieved a personal triumph with her beautifully accomplished singing, which displayed powerful tones, grace and touching expression. Leonard Warren (Simone), Frederick Jagel (Gabriele Adorno), Giacomo Vaghi were the other members of the cast.

De Basil Ballet Series Ends

The original Ballet Russe under the direction of Colonel W. de Basil concluded its successful month's season at the Politeama. The repertoire included the local premieres of Francesca da Rimini, Les Presages, Aurora's Wedding, Proteus, Choreartium, Prodigal Son, Coq d'Or, Fantastic Symphony, Cotillion, and Cimarosiana besides several works of the regular repertoire.

Among the principals one must single out Tamara Grigorieva's admirable artistry and innate distinction, Olga Morosova's grace and plasticity, and Nana Gollner's admirable elegance and lightness and Roman Jasinsky, Yurek Shabelevsky, Paul Petroff, Dimitri Rostoff, and Vania Psota among the men. Lubov Tchernicheva, a guest artist, was the admirable protagonist of Francesca.

Alexander Brailowsky sensationally reappeared at the Colon on July 9 before a capacity audience which greeted him with enthusiastic applause. The famous artist opened his recital with a brilliant performance of Vivaldi's Concerto in D minor, followed by the Scarlatti Sonata in A major, played with dazzling crisp and vivacious style. Liszt's Sonata in B minor and several Chopin works were performed with sweep and magnificence.

The Daniel Musical Society, which is responsible for all these tours, announces for the coming season visits of Artur Rubinstein and Argentinita and her ensemble.

MARCELLE DENYA AS MELISANDE,

a role in which she made her Colon debut. Mme. Denya has sung in five performances of the Debussy work, two extra ones having been scheduled. The soprano also appeared as Manon in Massenet's opera, and as soloist in a festival concert marking the centenary of that composer's birth, conducted by Albert Wolff.

Photo by De Bellis

A NEW NORMA.

Zinka Milanov in the Teatro Colon revival of Bellini's opera. The work was revived after a nine-year absence from this theatre in a gala performance before a distinguished audience including the Argentine President and his Ministers.

Foto Sava, Buenos Aires

Brazilian Composers Form Union

Brazilian composers, under governmental guidance, have formulated the Union of Brazilian Composers to handle royalties in cooperation with the American Society of Composers, Authors and Publishers in this country. About five years ago, a group of composers left the Society of Brazilian Authors of the Theatre, which had a reciprocal agreement with ASCAP for the collection of grand rights. In the recent war between BMI and ASCAP, the SBAT cancelled its agreement with the latter and formed an agreement with the American Performing Rights Society, which cleared through BMI.

Under the new set-up the UBC will collect small rights through ASCAP and grand rights through SBAT until conclusion of the current agreement, when all deals will probably be made through ASCAP.

Samuel Dushkin Premieres Halffter Concerto in Mexico

Samuel Dushkin, American violinist, flew to Mexico City to be soloist in the first performance of a concerto by Rodolfo Halffter, Spanish composer now resident there. A last-moment cancellation of a seat on the plane from Brownsville, Tex., enabled him to reach the Mexican capital in time. Mr. Dushkin next season will give three recitals at Town Hall, New York, entitled Profiles of Three Centuries of Music.

Son Born to the Erich Leinsdorfs

A son was born to Mr. and Mrs. Erich Leinsdorf at Charlotte, N. C., on July 21. Mr. Leinsdorf is the Wagnerian conductor at the Metropolitan Opera. His wife is the former Anne Frohnknecht. The boy will be named David.

THE DANCE: Art of Pantomime Requires Knowledge of Human Nature

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

It sometimes happens that an overnight transition to success and adulation is made from a humble and unknown past in a certain field of endeavor. Not often, but it happens, as novels and magazine serials assure us.

Formerly a member of an opera corps de ballet, Iva Kitchell was such a success in her concerts that in a comparatively short time she can boast an appearance on a major concert series and have her name bracketed with some of the world's most eminent artists. Luck? No; hard work and struggle, and the knowledge of how to make the best of an opportunity.

Miss Kitchell's programs consist mostly of pantomimic and satiric numbers that give an improvisatory feeling. But, as in most good productions of that nature, the improvisatory element is the carefully nurtured product of sweat and tears. Everything has been calculated, and is the result of long experimentation.

As the dancer puts it, "I have tried to develop a form of enfertainment completely my own. True, the combination of music, pantomime and dance is not new, but individual personalities vary so highly that with a keen insight into human nature, a sense of humor and the theatre, and a definite technique, I believe something fresh and spontaneous can be developed."

The answer to Miss Kitchell's spontaneity probably lies in her manner of approach.

"When I get an idea for a dance sketch, the music sometimes comes to mind automatically, and the first rehearsal might appear to be the finished product to a spectator. But in reality it is just the beginning. As I analyze the work, everything suddenly becomes wrong. Periods of working out phrase by phrase, synchronizing movement with music and the memorization of every step and gesture follow. Finally, after hours and hours of work and despair, when the most minute details have been ironed out, I am free to concentrate on being the character and the dance becomes part of my repertoire."

When asked if she at any time has difficulty in finding suitable music, her answer was simple. "Oh no. If the music hasn't been written, I have someone compose it for me."

And what about the problem of costuming? "Well," said Miss Kitchell, "I think a little, make a grand leap for a pair of scissors, grab materials, and bury my head in the sewing machine."

THREE IMPRESSIONS OF IVA KITCHELL.

Above, on stage; below, making a costume, and working with her accompanist.

Dance News

Following her appearance as lecturer and teacher in conjunction with Mme. Argentinita's performances at Jacob's Pillow, La Meri presented four performances, five classes and four lectures devoted to Hindu dancing. She was assisted by Six Natya Dancers. . . .

Dance Players are dramatizing Mark Twain's A Connecticut Yankee in King Arthur's Court into a dance play. The scenario and choreography is being handled by members of the group under the supervision of Eugene Loring, director of the company. The work will have its initial performance during the first week in September at the company's summer home in New Hope, Penna. . . .

Martha Graham and her company took time out of their busy Bennington summer schedule in order to give two recitals at Meridian Hill Park in Washington, D. C. The company is working on several new pieces which they plan to present this fall.

Radio Features Patriotic Lists

(*Continued from page* 6)

Other conductors for the NBC Summer Symphony will include Gregor Fittelberg, Emile Cooper and Desire Defauw. The fall season will see Nicolai Malko appearing on Oct. 3 and 10 with Erich Leinsdorf, Metropolitan Opera conductor, as guest on Oct. 17 and 24.

Toscanini and Stokowski to Return

Arturo Tocanini returns for the last concert in October, following Leinsdorf by one week. He will also conduct on Nov. 7 and then give the baton to Leopold Stokowski. The Philadelphia leader is scheduled to preside on Nov. 14, 21 and 28 and Dec. 5 and 12 with Toscanini returning on Dec. 19 and 26. The latter opens the new year with a six-week engagement, conducting on Jan. 2, 9, 16, 23, 30 and Feb. 6. Stokowski will direct on Feb. 13, 20 and 27, March 6, 13, 20 and 27. Toscanini concludes the series on March 3 and 10.

Chautauqua Programs Broadcast

Georges Miquelle, cellist and Mischa Mischakoff, violinist, were soloists in the Brahms Double Concerto in another of the Chautauqua Festival broadcasts on Aug. 9. Albert Stoessel again conducted the orchestra and the Blue Network carried the program.

Hollywood Bowl Rebroadcasts

Recordings of concerts in the Hollywood Bowl this summer are being made and re-broadcast by CBS over short waves to American forces throughout the world. The records later are sent to England for another broadcast there.

WQXR Honors King Haakon

King Haakon's birthday on Aug. 3 was observed by WQXR in a special program of music of Norway. This was part of the station's series of music of the United Nations. Gladys Petch discussed Scandinavian music.

Helen Jepson Weds Engineer

Helen Jepson, Metropolitan Opera soprano, was married on July 25 at Juarez, Mexico, to Walter De Lerra, engineer. Mr. De Lerra is the son of the late Riccardo Dellera, assistant conductor at the Metropolitan. Judge J. G. Salaises of the Juarez Civil Court performed the ceremony.

Steven Kennedy Sings at Pine Camp

Pvt. Steven Kennedy, baritone, sang operatic arias on July 29 in the Red Cross Theatre at Pine Camp, N. Y., in the weekly series arranged for patients of Pine Camp Station Hospital. Other participants included radio and stage artists.

Pascarella in Army Orchestra

Pvt. Cesare Pascarella, cellist, in the armed forces since April of last year, is first cellist with the Irving Berlin show, This Is the Army, now in New York.

Dorle Jarmel and Dario Soria Wed

Dorle Jarmel became the bride of Dario Soria on July 26 in the Spanish-Portuguese chapel in New York, the Rev. Dr. De Sola Pool officiating. Miss Jarmel, director of publicity for the New York Philharmonic-Symphony, Columbia Concerts and the Stadium Concerts, prominent in the musical field, is a graduate of the Columbia School of Journalism. She was born in New York and is the daughter of Mrs. Louis Jarmel. Following her graduation, Miss Jarmel became a member of the staff of Musical Digest and later served on Musical America.

Mr. Soria came to this country four years ago from Rome. His father, a patron of Mascagni, was a prominent banker in Rome. Mr. Soria was formerly in the banking business and later engaged in exporting. He is now affiliated with war work of the United States government.

The couple will honeymoon after the conclusion of the Stadium Concerts season, later returning to make their home in New York. Mrs. Soria expects to continue with her work with both the Philharmonic and Columbia Concerts.

Piano Tuners Offer Gratis Service to the Forces

CHICAGO — The American Society of Piano Tuner-Technicians at its second annual convention here applauded an announcement that members of the Chicago unit had offered their services gratis to recondition and maintain pianos at army camps and naval training stations. Many said they would take similar action in their own localities.

Eleanor Steber Sings at War Group Meetings

Eleanor Steber, Metropolitan Opera soprano, fulfilled two engagements recently in connection with war activities. At the New York home of Mrs. Whitelaw Reid, Miss Steber illustrated the lecture by Bruno Walter on Mozart. The Magic Flute was discussed and Miss Steber sang Pamina's aria and, with Dr. Walter, the Pamina and Papageno duet. The program was for the benefit of the Citizens Committee on American War Work of the Coordinating Council of French Relief Societies.

Miss Steber also was soloist at the meeting of the War Action Center in the New York Times Hall. For the third consecutive year she appeared in the Oglebay Park Outdoor Amphitheatre, Wheeling, W. Va., on Aug. 11.

Menuhin at Stage Door Canteen

Yehudi Menuhin, violinist, gave a 55-minute recital on July 25 at the Stage Door Canteen in New York. His program included both serious and lighter numbers. Among the latter was Irving Berlin's new song, I Left My Heart at the Stage Door Canteen, from the army show, This Is the Army.

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(At Left)
MARITA FARELL and JAN KIEPURA
as Micaela and Don Jose in Carmen at the Cincinnati Opera. Miss Farell made her debut with the company in this role on Aug. 15. She was also heard in a double bill as Gretel in an English version of the Humperdinck opera and as Nedda in Pagliacci. Miss Farell, before coming to the Metropolitan Opera some five years ago, was a member of the Mozart festival company at Glyndebourne in England.

Photo by Osborne & O'Hagan

Cincinnati Opera Has "Best Season"

By MARJORIE GARRIGUE

CINCINNATI, O.—Under a full moon and with the slogan "Music is the spirit of Victory," the Cincinnati Summer Opera soared into its 21st and best all-around season.

Some of the "glamour girls" of other years were missing, including Gladys Swarthout and Grace Moore, but Oscar Hild, managing director, whipped up new public interest by a nation-wide contest which brought four young winners of unusual talent to Cincinnati for portrayals of lesser roles. Most promising of these were Nan Merriman, mezzo, of Los Angeles and Dorothy Short, soprano, of Seattle.

The troublesome tire situation undoubtedly cut down attendance from outlying towns and cities. But this difficulty was largely overcome by the sponsoring of particular nights by such institutions as the University of Cincinnati and the College of Music.

Every evening, except Mondays, from June 28 to August 8, all roads have led to the open air auditorium in Cincinnati's famous Zoo Gardens, where music patrons listened to such operas as Elixir of Love, Traviata, Boheme, Manon, Gioconda, Aida and Carmen, interpreted by artists including Jarmila Novotna, Stella Roman, Bidu Sayao, Kerstin Thorborg, Grete Stueckgold, Marita Farell, Jan Kiepura, Giovanni Martinelli, Nino Martini, Lorenzo Alvary and Igor Gorin.

The stellar casts also included Risë Stevens, Josephine Antoine, Vivian Della Chiesa, Coe Glade, Mildred Ippolito, Hilde Reggiani, Michael Bartlett, Giuseppe Cavadore, Bruno Landi, Harold Lindi, Jan Peerce, Max Condon, George de Surra, Claudio Frigerio, Virgilio Lazzari, Mac Morgan, Alexander Sved, Nicola Moscona, Vittorio Trevisan, Francesco Valentino and Robert Weede.

The excellent orchestra was drawn from the Cincinnati Symphony Orchestra membership. Fausto Cleva galvanized performances with his conducting; and Anthony Stivanolla directed stage settings and action with customary effectiveness. The chorus, including members from the Metropolitan, was always reliable.

BUY WAR BONDS AND STAMPS

American Symphony Orchestra League Is Founded

CHICAGO.—The American Symphony Orchestra League was organized at a meeting in the Hotel Stevens by representatives of civic ensembles throughout the country. Mrs. Leta G. Snow, manager of the Kalamazoo Symphony, was named president; A. H. Miller, of the Duluth Symphony, vice president; Robert Louis Barron, conductor of the Amarillo Symphony, secretary and treasurer.

The organization committee also comprised Eric DeLamarter; Will Bryant, conductor, Terre Haute Symphony; Elmer Slama, president, Racine Symphony Orchestra Association; Louise Johnson, secretary, Joliet Symphony; and Herman Felber, conductor, Kalamazoo Symphony. Forty orchestras, representing 28 states, made requests, according to Mrs. Snow, for affiliation as charter members.

In addition to the exchange of ideas among the membership, the program for the League includes promotion of music by American composers and extension of opportunities to young American conductors and artists. It also is hoped to prevent any ensemble from disbanding because of adjustments necessitated by war conditions.

Paderewski Fund Offers $2,000 for U. S. Works

The 1942 Paderewski Fund Competition is offering a prize of $1,000 for a symphonic or chamber orchestra work, not more than 15 minutes in playing time; and $1,000 for the best piece of chamber music, with or without piano, lasting no less than 12 minutes. Only composers who are American-born or born abroad of American parents are eligible. Works must never have been performed publicly, must be of technical quality suitable to professional orchestras, written legibly in ink, and sent to the Trustees of the Paderewski Fund, 290 Huntington Ave., Boston, Mass., on or before Dec. 31, 1942, under an assumed name or motto. In a sealed envelope accompanying the score must be the composer's real name and address, accompanied by certificate or other evidence of American birth. The judges are Howard Barlow, Jacques Gordon and Walter Piston.

Oberlin's 1942-3 Series Includes Cleveland Orchestra

OBERLIN, O.—Jascha Heifetz, violinist, will return to Oberlin on Dec. 1 for another appearance on the Conservatory Artist Recital Series. Three appearances are scheduled by the Cleveland Orchestra on Oct. 27, Dec. 15, and March 9. Other artists and the dates of their concerts are Povla Frijsh, mezzo-soprano, Nov. 3; Reginald Stewart, pianist, Nov. 17; Claudio Arrau, pianist, Jan. 11; the Gordon String Quartet, Feb. 11 and 12; and Charles Kullman, tenor, Feb. 16.

Spencer in St. Louis Opera

Kenneth Spencer, baritone, is appearing in the role of Joe in the St. Louis Municipal Opera presentation of Showboat this month. Mr. Spencer has been added to the cast of Cabin in the Sky for the motion picture version.

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Chicago Throngs to Ravinia

By RENÉ DEVRIES

CHICAGO.—Opening week of the Ravinia Festival was conducted by Dimitri Mitropoulos, making his Ravinia debut. At his four concerts the Minneapolis Symphony's conductor impressed both as an interpreter and composer. The second and third weeks brought back George Szell, whose appearance last year was one of the festival's highlights. This season found the Hungarian conductor even more dynamic and no less poetic. In his third Ravinia engagement, Eugene Ormandy gave stirring performances of standard works and novelties. His reading of the Beethoven Eighth Symphony was the high point of his series. Artur Rodzinski, in his fourth Ravinia engagement, as ever kept the unbounded interest of the habitues throughout the fifth week. After creating a deep impression at his first Ravinia appearance last season, Pierre Monteux returned and directed the final concerts with so much finesse and enthusiasm as to foreshadow his return again next year.

Besides the conductors, the heroes of the season were the soloists, Artur Schnabel, Gregor Piatigorsky and Joseph Szigeti. Selma Kaye, dramatic soprano, made a hit singing the Immolation Scene from The Twilight of the Gods under Ormandy's direction.

Notables in Grant Park Concerts

The free open-air concerts at Grant Park are again well patronized this season. The initial program brought the Chicago Opera Orchestra conducted by Henry Weber with Marion Claire, soprano, as soloist. Miss Claire's singing won the hearts of a huge throng of civilians and navy men. Weber's conducting of Dvorak's New World Symphony gave his admirers reason to rejoice.

Under Rudolph Ganz's eloquent baton the Chicago Opera and Woman's Symphony orchestras performed feats of virtuosity on several occasions. The same praise must be given Nicolai Malko, newly appointed conductor of the Woman's Symphony, which is profiting greatly through his skill, knowledge and enthusiasm. Izler Solomon made us regret his departure for Columbus, as the lone concert he directed proved one of the most brilliant thus far at the park.

Jerzy Bojanowski's reading of the Beethoven Fifth proved an event without parallel in the series. Percy Faith made a hit with his Columbia Broadcasting Orchestra. So did Bandmasters Col. Armin F. Hand, A. F. Thaviu, P. A. Cavallo and the many other leaders who paraded their wares to the enjoyment of huge assemblages.

Most of the soloists were recruited from the ranks of our foremost instrumentalists and vocalists. Grace Moore proved the sensation of the season's guests. Breaking all attendance records for the year, she rewarded her followers gloriously and generously. Josephine Antoine won many new followers by her beautiful singing and charming manner, Maria Hussa's grand style and grand manner of singing were fully appreciated in her delivery of Leise, leise from Der Freischütz and three Dvorak Gypsy Songs.

Freda Draper, who holds the record for appearances at the park (sixty, if we are not mistaken), was called upon by several conductors again this year and gave reason for her constant popularity. She sang with tonal beauty in many arias and songs. Marion Huebner duplicated the success she scored at her recent debut recital. June Brown, a young artist from the John Sample studio, created a stir by her singing of the Mad Scene from Lucia and revealed not only a beautiful voice but mature technic. Leo Podolsky played brilliantly the E flat Liszt Concerto. If the many other conductors and soloists who contributed so much nightly to the galaxy of the series thus far are not mentioned, it is owing to lack of space.

Ganz Plays Sonatas

A day should be of forty-eight hours where Rudolph Ganz is concerned. Conducting, composing, lecturing, teaching and making many solo appearances, Ganz still finds time to entertain, attend concerts and give of his counsel to many. As president of the Chicago Musical College, he has a big responsibility in the educational field.

Annually during the summer term this noted pianist joins forces with his vice president, Leon Sametini, violinist, in a sonata recital. Recently they again demonstrated what fine ensemble playing really means in a well formed program.

American Conservatory's Recitals

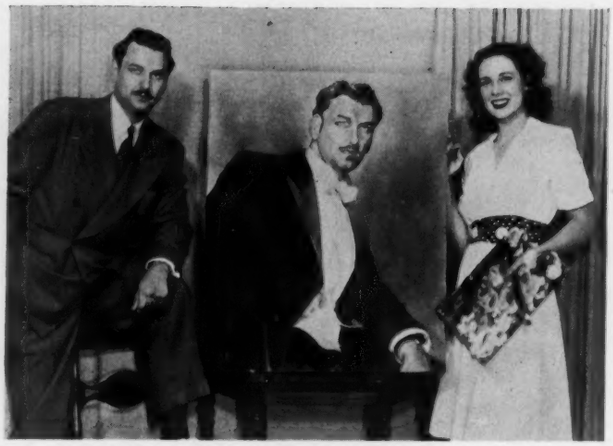
Heniot Levy, regarded by many as an outstanding exponent of Chopin, played the Polish master's sonata, Opus 58, at a recent recital. In excellent form, the distinguished pianist made the work stand out in all its beauty. Mr. Levy's account of the Schumann Carnival gave as much pleasure as the Twenty-four Preludes of Chopin, which he offered later. This was the first of the American Conservatory's faculty recitals in Kimball Hall. Josephine Swinney erred in choosing the taxing aria, Roberto, tu che adoro from Meyerbeer's Roberto le Diavolo, as it should be sung with greater power and authority than this gifted mezzo now possesses. She fared much better in French chansons and German Lieder.

Rudolph Reuter's playing of the Franck Prelude, Chorale and Fugue was most enthusiastically applauded by an audience that filled Kimball Hall to capacity. Students must have benefitted from Reuter's performance, for it was as fine as could be expected. Stella Roberts, first violist of the Woman's Symphony Orchestra, should be more prominent than she is, for few feminine violists can surpass her in technic and skill.

Another enjoyable recital of the series was that given by Mae Doelling Schmidt, pianist, and Lois Colburn, cellist, both winning the full approval of a large audience by excellent playing.

Nakutin Students in Program

Each year, Alexander Nakutin presents his students in a vocal recital in a large downtown auditorium. This season found some thirty professionals and beginners vying for honors in song at Kimball Hall. Each student had something to offer, and each delivered his message unusually well, showing that they had been carefully and adroitly prepared for the task of a public appearance. Some of them have not the best of voices, but all employed their vocal resources with marked ability. Those who participated were Lola Rand, Kenneth Roy Trigger, Charles Ennes, Mary J. Andrews, Maxine Feldman, Irene Daugherty, Bernice Hirsch, Milton Ross, Lillian Gilberman, Gwyneth Harper, Joy Freeman, Jackie Cooper, Shirley Cohen, Jibi Miller, Lucille Miller Glendell, Janette Horn, Sam Gordeyev, Claire Winekur, Frances Dill, Estelle Adams, Dolores Raudonis, Madeline Bonin, Rosemary Larson, John Tylka, Lillian Hill, Alyce Galen, Robert Ashe, Ursula Faulis and William E. Johnson. Fritzi Siebach, at the piano, furnished artistic accompaniments.



NORD VERNELLJ POSES
while Miss Jeni Eads paints the baritone's portrait.

Edward Meltzer Conducting Summer Concerts

Edward Meltzer, American conductor, who has appeared with orchestras in New York, Boston, Chicago, and many other American cities, conducted two summer concerts in the Schenley Park outdoor series in Pittsburgh. He also led several radio broadcasts and the Bridgeport Symphony Orchestra in a program built around the Brahms Third Symphony during July. Mr. Meltzer recently directed the Walther League Festival Orchestra in Chicago in a program including excerpts from Wagner's Parsifal and works by Bach, Strauss and Herbert.

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Cleveland Orchestra "Pop" Concert Series Draws 8,000 Patrons to the Public Hall

CLEVELAND, O.—If the management of the Summer Pop concerts launched their ambitious programs of this year's series with considerable apprehension due to the uncertainty of the times, the first four weeks of overwhelming success will probably induce them to add two more weeks of the same delightful entertainment. On several occasions the huge Public Auditorium was sold out to capacity—more than 8,000 enthusiastic hearers. On the main floor, tables of four with comfortable reclining chairs and cooling drinks provided delightful relaxation on hot nights; cooling breezes from Lake Erie across the street mingled with breezy music conducted by Associate Conductor Rudolph Ringwall, who prefaced his music with entertaining remarks.

Added interest was provided by prominent and brilliant soloists. Percy Grainger, appearing in a concert for British War Relief, was highly interesting both as soloist and composer. He tossed off the Tchaikovsky B flat minor Concerto with much *élan* and buoyancy, and participated in the performance by the orchestra of his suite, In a Nut Shell, for orchestra, piano and tuneful percussion, parts of the latter being played by Mrs. Grainger. Other Grainger compositions were much relished by the audience, inasmuch as their familiarity with Country Gardens, Shepherd's Hey and Morris Dance enhanced their pleasure.

Boris Goldovsky made his farewell appearance, before taking up his new posts of duty in Boston, in a truly beautiful performance of the Schumann Piano Concerto, with many encores graciously added.

Cleveland's talented young pianist, Eunice Podis, was enthusiastically acclaimed for her fine reading of the Grieg Concerto, having to add several encores in brilliant style.

Larry Adler brought down the house with his harmonica, upon which he performed incredible feats and effects.

Sergeant James Meena, Cleveland baritone, appeared in uniform on the Army Relief program and gave fine voice to the Prologue from Pagliacci and the Cortigiani, vil razza from Rigoletto, adding numerous patriotic songs, in some of which he bade his audience join with him.

An attraction from Brazil was Elsie Houston, on the opening North and South American program, which she enlivened with the enticing rhythms of the South, projected in a rich soprano voice.

Soloists Win Acclaim

The second series of six concerts demonstrated in part the extent to which radio fame is influencing our concert halls. The Hour of Charm was invited and represented by the three graces, Evelyn, Vivien and Maxine, selling out the house long in advance. The Firestone Hour delegated its beautiful soprano, Margaret Speaks, who likewise succeeded in drawing a capacity crowd, that came to see as well as hear. Morton Gould, highly gifted musician, took over the second half of the concert dedicated to the United China Relief, and was much fêted by an enthusiastic audience. Alice Chalifoux, harpist of the Cleveland Orchestra, gave a fine interpretation of Widor's Chorale and Variations with the orchestra; in conjunction with a group of eight harpists she performed numbers by Salzedo, Granados and Handel, much to the delight of the large audience.

A surprise was in store for Cleveland in the appearance of 11-year-old Sylvia Zaremba, who gave a classically beautiful performance of the Mozart D minor Piano Concerto. It was an amazing feat for the tiny person, and when she added as encores the Berceuse and the A flat Etude of Chopin, the audience was enthralled. The young pianist hails from Springfield, Mass., where she appeared with the Cleveland Orchestra on one of their tours. She is to return for another appearance this summer, with Dr. Rodzinski as guest conductor of the summer orchestra.

The second series closed with Ralph Leopold as soloist in the rarely heard Rubinstein D minor Concerto. Although formerly affiliated with Cleveland, where he has been professionally active, and a frequent visitor at the home of Newton D. Baker, his brother-in-law, Secretary of War under Woodrow Wilson, Mr. Leopold has not appeared in public here for many years. His reception was cordial, and he complied with demands for an encore by playing his own arrangement of the Strauss Rosenkavalier Waltzes. We should like to have an opportunity at some time of hearing his Wagnerian arrangements for piano.

Beryl Rubinstein, director of the Cleveland Institute of Music, has announced the appointment of four new members to the faculty for next year. William Wheeler, head of the voice department at the University School of Music in Ann Arbor, Mich., for five years and noted as a tenor soloist in churches and at festivals, becomes a member of the voice staff. Walther R. Volbach, theatre and music critic, lecturer, radio commentator and former stage director in European theatres, heads the opera department, replacing Boris Goldovsky, who is leaving to teach in Boston, Maurice Goldman, coach in the opera department of the Berkshire Music Center and of the Akron Civic Opera Guild, will teach voice and be musical director of the opera department. George Rowe is the new head of the clarinet department. He has been with the Cleveland Orchestra for 18 years and is on the faculty at Kent State University and the Cleveland Music School Settlement.

ROSA H. WIDDER.

Chautauqua Honors Hutcheson

ERNEST HUTCHESON

CHAUTAUQUA, N. Y.—Dr. Ernest Hutcheson, president of the Juilliard School of Music, was presented with a first edition of Handel's Anthem for the Coronation of George II, composed in 1727, on July 14 by Ralph H. Norton, chairman of the Chautauqua Board of Trustees. The presentation was in recognition of Dr. Hutcheson's "many years of service to Chautauqua and his integrity as an artist."

The copy, No. 158 of the first edition, was found in Vienna and brought to this country by a refugee. The list of subscribers printed at the conclusion includes the King, the Queen, Prince of Wales, Emperor of Germany, Duchess of Beaufort, Lady Cornwall, Earl of Exeter, Duke of Leeds, Marquis of Lothian, Duchess of Marlborough, Earl of Salisbury and many other prominent figures and each name is followed by "I.P.", indicating the subscription was for Imperial Paper.

Dr. Hutcheson was soloist with the orchestra on July 14 as well as July 29. He praised the orchestra, Conductor Albert Stoessel and paid tribute to the Board of Trustees. For 30 summers Dr. Hutcheson has been head of the piano department here.

Chapple and Saidenberg Conduct in St. Louis

Stanley Chapple and Daniel Saidenberg are guest conductors this month of the St. Louis Little Symphony in its concerts at Washington University. Mr. Chapple, British conductor, goes to St. Louis from his post as assistant to Serge Koussevitzky at the Berkshire Music Centre for the third consecutive year. He will conduct on Aug. 21 and 28. Mr. Saidenberg, who conducts his own Little Symphony of New York and his Chicago Symphonietta, directed the Aug. 7 and 14 concerts. Max Steindel was conductor at the opening program.

Goldsand in Beethoven Cycle at Ralph Wolfe Conservatory

Robert Goldsand, pianist, inaugurated a series of eight Tuesday night recitals of Beethoven's 32 piano sonatas at the Ralph Wolfe Conservatory, New Rochelle, N. Y., on June 23.

Increasing attendance and enthusiasm marked the series. The young pianist, whose New York concert last winter was as a Town Hall Award Winner, gave obvious delight through his brilliant technic and sincerity of interpretation. Among the audience were teachers and students as well as music lovers from various parts of Westchester.

H. E.

Wilbur Evans Tours South America

Wilbur Evans, baritone, has left for Rio de Janeiro, the first stop on a tour of South America. Mr. Evans will be heard in concert, radio and theatrical engagements also in Santos, Montevideo and Buenos Aires and expects to bring back some authentic music from South America for his programs here. He returns in the fall to sing the lead in the New Opera Company's presentation of La Vie Parisienne.

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"Spirit of Czech Music Lives," Says Firkusny

By ROSALYN KROKOVER

The career of pianist Rudolf Firkusny reads like a musical success story. He entered Brno Conservatory in 1918, when six years old; studied piano under Vilem Kurz and Artur Schnabel; composition under Leos Janacek and Joseph Suk; made his debut at ten, with the Prague Philharmonic Orchestra. Then came concert tours—and successful ones—since the age of 14, together with orchestral appearances under such batons as those of Molinari, Kleiber, and Gaubert; an American concert tour in 1938 and a reappearance in 1941; decorations from Queen Elizabeth and Victor Emanuel.

He was in his home in Prague the day Hitler's troops occupied Czechoslovakia, and when the authorities finally decided to let him go, he made for Paris with the one suitcase Nazidom allowed him. After giving the last concert held by the Society for Contemporary Music before the fall of that city, he continued his hazardous trip until he reached the United States. Everything had to be left behind.

Like all Czechs, Firkusny is intensely nationalistic; and, specializing as he does in Czech music, he would, in German eyes, have been decidedly unwelcome there. In Czechoslovakia, music was the first thing to be censored, since the music of that country is primarily nationalistic. Its operas, for instance, are sometimes based on subject matter relating to a fight for freedom; and in many cases played a part in the political development of the country. Thus most Czech musicians are allowed little latitude today.

Bohemia Musically Alive

Firkusny believes, however, that in spite of oppression, great music will continue to be written in his homeland. Aside from the fact that some of the best Czech music has been written in times of the country's most perilous days, there was a great amount of young talent at the time of occupation. According to Mr. Firkusny, these composers were highly developed rhythmically and had the feeling for melody that characterizes the music of Smetana, Dvorak and Suk. Furthermore, an amazing part of the population is interested in music, contemporary and otherwise; though not necessarily nationalistic. But, the pianist admits, regardless of foreign influences, all Czech music contains a strong nationalistic feeling.

Few, Firkusny contends, realize the amount of interesting material in the piano music of the Bohemian states. The pianist has virtually all of it in his repertoire, and audiences have cheered his performances of unfamiliar works by Smetana, Janacek, or Martinu, who dedicated to Firkusny a Fantasia and Rondo for piano.

Owns Rare Dvorak Score

One of his most prized possessions is an unpublished version of Dvorak's G minor piano concerto, concerning which there is some information that will interest musicologists. It is generally unknown that the published version does not represent the finished product, for the original is rather unpianistic.

Firkusny's teacher, Vilem Kurz, persuaded Dvorak to put the work into his hands for revision, and the later version, which met with Dvorak's full approval, should be the authoritative one. Unfortunately, the master's publishers never released the revision, probably being reluctant to prepare new plates for a score already in print. In passing, it is to be hoped that Firkusny has the chance to present the music to the American public, for it is one of Dvorak's loveliest and most spontaneous.

Lest it be imagined that Firkusny is primarily an interpreter of his native music, it might be pointed out that the classic repertoire always remains the backbone of his programs. In his last New York recital the pianist made his deepest impression upon critics and public with Chopin's B minor Sonata. But works by Suk, Smetana and Janacek are also generally presented by him.

There is no doubt that his programs will do much to promote a closer musical understanding between the Czech and American peoples.

RUDOLF FIRKUSNY

Josephine Antoine Increases Radio Hour Schedule

Josephine Antoine, Metropolitan Opera coloratura soprano, will continue through September on the Contented Hour over the radio. She commutes between Chicago and New York where she has been appearing for the USO. Miss Antoine this month is being heard at the Chautauqua Festival.

Other summer engagements have included an appearance with the National Symphony at the Watergate, Washington, D. C., and with the Toronto Symphony.

Photo by Bruno of Hollywood

ADELE VOSS,
soprano, will be heard in concert in Pennsylvania and Delaware in the early fall.

Detroit Aids War With Concerts

By AUGUST MAEKELBERGHE

DETROIT, MICH.—Benefiting various war relief funds, two important concerts were given recently in Detroit.

The Madrigal Club, in its twenty-eighth season, offered its annual program as a benefit for Russian War Relief. The outstanding feature was the performance of Tchaikovsky's Trio in A minor, thrillingly interpreted by Georges Miquelle, cellist; Ilya Schkolnik, violinist, and Mischa Kottler, pianist. Choral numbers by the Madrigal Club were conducted by Charles Frederick Morse, its musical director.

The Detroit Music Guild, in a concert for the benefit of the American Red Cross, Russian, China and British War Relief, gave a varied program, the most interesting part of which was a performance of Bernhard Heiden's incidental music to Shakespeare's Tempest. This was its first presentation as a suite. It was played by the Music Guild Orchestra and Chorus, assisted by the Dirk Woodwind Quintet and directed by the composer.

The Catholic Organists' Guild of the Archdiocese of Detroit presented an organ recital by Mario Salvador, 25-year-old St. Louis organist.

A joint recital by Georges Miquelle, cellist, and Mischa Kottler, pianist, had an especially interesting program made up of sonatas by Shostakovitch, Pizzetti, and Brahms (E minor). The players received warm acclaim after the Shostakovitch work. As an encore after their playing of the Brahms, they added as an extra the adagio from the Chopin sonata for cello and piano.

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New Attendance Records Are Set By American Program at Dell

(Other pictures, pages 4, 5)

PHILADELPHIA.—An all-time record in attendance was set for the Robin Hood Dell concerts on July 30 when an all-Gershwin program was heard by 14,250 persons. Despite the threat of rain, which had cancelled the three previous evenings' programs, the appearance of Anne Brown, soprano, Oscar Levant, pianist and Edwin McArthur as guest conductor drew an audience which overflowed the Philadelphia rustic stadium.

Bruno of Hollywood
ANNE BROWN

Miss Brown sang three excerpts from Porgy and Bess from the cast of which she recently withdrew to make a concert tour next season under Albert Morini's direction. In Summertime, What You Want with Bess and My Man's Gone Now, the soprano aptly combined her lyric voice of exquisite texture with a dramatic sense bespeaking her experience with the stage. Despite an ovation, Miss Brown contented herself with one encore, The Man I Love.

Mr. Levant gave authoritative readings of the Concerto and familiar Rhapsody. In two of the three Preludes, the pianist had the orchestra for one but played the other alone. McArthur's conducting of the orchestra likewise disclosed keep appreciation of the Gershwin idiom and won new praise for the American leader.

Previously, the second "Pop" concert brought John Charles Thomas to Robin Hood Dell. He delighted the audience with his Gilbert and Sullivan group, especially A Wandering Minstrel I. Philadelphia heard the first performance of Virgil Thomson's Mayor LaGuardia Waltzes. It is an interesting work but not as fine nor as musical as the score for Four Saints in Three Acts. Mr. Kostelanetz gave a spirited reading of the Strauss Blue Danube.

Threatening weather could not diminish the size of Marian Anderson's audience. Her voice was at its best. Smooth, rich tone and a beautifully prepared climax made the Massenet aria, Pleurez, Mes Yeux, the high spot of the evening. She, as usual, gave many encores.

The "Three B's" concert was very fine. The Bach Passacaglia and Fugue in C Minor, transcription by Herman Boessenroth (another first for Philadelphia), was well received. Eugene Goossens gave a thoughtful interpretation of the Brahms Symphony No. 4 and the Beethoven Symphony No. 8.

When Alec Templeton plays at the Dell, the S. R. O. sign goes up an hour before concert time. Mr. Kostelanetz put Glinka's Russian and Ludmilla overture through a merry pace. Mr. Templeton played the Liszt Concerto in E flat Major with good tone and tempi. Jerome Kern's Portrait of Mark Twain is well written and melodic. But it could be called Tom Jones and give the same enjoyment. The improvisations were all a Templeton audience expects. He closed with a lovely poem about laughter being as beautiful as music.

Monteux on Podium

The second Philadelphia Finds concert gave us an opportunity to hear Phyliss Moss, pianist, and Sidney Sharp, violinist. Miss Moss shows a growing maturity in her playing. Tonally and technically she is well equipped. The developing maturity is also true of Mr. Sharp. He has a beautiful tone and remarkable understanding and musicianship.

July 13 brought Pierre Monteux as conductor. The playing of the Brahms Symphony No. 3 proved his serious and understanding musicianship. Albert Spalding, violinist, was the fine soloist in the Mendelssohn Concerto.

"Three S's" program was one of the most interesting of the season. The contrast between the Symphony No. 2 in D major by Sibelius, the Fire-Bird Suite of Stravinsky and the Strauss Till Eulenspiegel made a fascinating program. Mr. Monteux's skill was in evidence throughout the concert.

Another "Pop" concert had Edwin McArthur conducting and Jarmila Novotna, soprano, and Jan Peerce, tenor, as soloists. Mr. Peerce sang well Robert Stolz's Two Hearts in Three-Quarter Time, and Miss Novotna did Oscar Straus' My Hero. Both were heard in a duet from Strauss's Die Fledermaus. Mr. McArthur gave a satisfying reading of the Schubert Symphony No. 8 in B Minor.

All-Russian Program Appeals

The long-rained-out Russian program was worth the long wait. The Tchaikovsky Symphony No. 4, Rimsky-Korsakoff's Russian Easter, and the Borodin Prince Igor, made a stirring concert.

The third Philadelphia Finds concert presented Eileen Flissler, pianist, and Raphael Druian, violinist. Miss Flissler has a good tone and well developed technic. The audience enjoyed her playing. Mr. Druian is an exceptionally fine violinist and should go far in his field. It is going to be difficult to decide the winners in this most worthwhile contest. Mr. Monteux's conducting of the Mozart Symphony No. 40, in G minor, left little to be desired, as did the suite from Falla's Three-Cornered Hat.

GERTRUDE MACBURNEY.

Court Asked to Rule on Petrillo

(Continued from page 3)

Edwin Hughes, president of the National Music Council, appealed directly to William Green, president of the American Federation of Labor, of which Petrillo's union is a member. Petrillo turned down a request to rescind his ban made by Elmer Davis, director of the Office of War Information.

Scope of Edict Debated

Meanwhile, a difference of opinion exists as to whether the Petrillo edict applies to the concert and operatic artists and the symphonic orchestras. The union head told the Musical Courier that he was investigating this phase. Officials of the American Guild of Musical Artists are also seeking to determine the scope of his ban especially in the light of the agreement between AGMA and the AFM whereby each recognizes the authority of the other and dual memberships are provided for.

This agreement was signed shortly after Petrillo had ruled that a tavern violinist and a concert artist were both practising musicians and must hold membership in the AFM.

The present controversy traces back to 1937, when Petrillo first moved against the use of recordings by broadcasting companies. Each member of his union was taxed for the anti-record fight; court action ended when the Independent Radio Network Affiliates and Petrillo agreed that a certain percentage of the network's income be set aside for the employment of musicians. In 1940, after a committee of both sides had met, a new plan was drawn up whereby each member of a network was authorized to negotiate with the local in its city for the employment of a certain number of musicians with the stipulation that there would be no decrease from the existing figure. Petrillo now seeks to prevent any recordings being used and demands complete employment of musicians.

Banning of Camp Concert Protested

Another phase of the government's action concerns Petrillo's banning of the Interlochen Camp concerts from the radio this year. Unless this is upset, directors of schools and conservatories whose ensembles are heard during the regular season as part of the "educational work" of the networks, fear a precedent may be set and these concerts will be eliminated.

Representatives of artists say that the present controversy will have little effect on artists this season, since their recordings have been completed for this and next year. It is also stated that recordings provide but a small percentage of an artist's income and sometimes these are made with piano rather than orchestral accompaniment. However, members of symphony orchestras are paid an hourly rate for their recordings and, if the Petrillo ruling covers these musicians, their incomes will be affected.

Mrs. Gannett wrote members of the Federation urging them to file protests with the Department of Labor, the Federal Communications Commission, which also is conducting an investigation, and members of Congress. She said that in banning from the radio all programs by "'teen-age musicians" Petrillo was ruling against the teaching work of members of his own union.

Mr. Hughes, in his letter to Mr. Green, pointed out that "music is one of the great educational, religious and cultural assets of our country, one of the things which the free people of the United States are fighting to preserve." To curtail its production "in the interest of any one group," he wrote, must be considered as a "blow to our democratic way of life." The action against Interlochen was styled a "direct blow to popular education." Mr. Hughes also asserted that because of the war, "it is essential for the maintenance and strengthening of war-time morale and the spirit of victory that there shall be, not diminution, but increase in the use of patriotic and inspirational music." He said that listeners to smaller stations in "most distant villages are as entitled to hear good music, performed by popular artists, as are the wealthy, located in the great cities, who can afford to hear these artists in person."

An appeal by Walter Damrosch to Vice President Henry Wallace against Petrillo's ruling directly preceded the anti-trust suit.

Threat to "Blacklist" Springfield Hall

Meantime in Springfield, Mass., Raymond King, president of the Springfield Community Concerts Association, is awaiting official word from Petrillo on his decision to "blacklist" the Auditorium there if the Boston Symphony appears. The association booked the Koussevitzky ensemble before the AFM president announced that union members would not be permitted to appear if this non-union ensemble played.

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Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York August, 1942 No. 3055

American Composers Gain in Orchestral Hearings

In view of the national note now being stressed in all our musical programs, considerable interest attaches to the third annual survey of compositions played by 16 major American symphony orchestras in 1941-2, as issued by the National Music Council.

The report shows that, in the regular subscription concerts of these orchestras, there was a notable increase in hearings of works by American-born composers. Such scores totalled 121, as against 92 in the previous season, or a rise of from 6.5 per cent to 8.9 per cent of all the music heard.

Foreign-born composers' works dropped from 1207 to 1124, and those of naturalized Americans plus those of foreign musicians living in the United tates, from 114 to 111. The entire number of works heard in all the categories was 1356, compared with 1413 in the previous season.

The complete tabulations of the organization follow:

Compositions Performed at Regular Subscription Concerts of 16 Major Symphony Orchestras of the United States in Their Home Cities, Season 1941-1942:

	COMPOSER			
ORCHESTRA	Foreign-born	American-born	*Naturalized	Total
Boston	67	9	4	80
Chicago	129	12	18	159
Cincinnati	74	9	14	97
Cleveland	65	9	6	80
Detroit	61	2	0	63
Indianapolis	43	8	1	52
Kansas City	41	3	2	46
Los Angeles	38	4	5	47
Minneapolis	73	3	2	78
New York Philharmonic-Symphony	159	16	29	204
Philadelphia	93	8	6	107
Pittsburgh	56	8	3	67
Rochester	53	6	6	65
St. Louis	57	8	8	73
San Francisco	44	5	3	52
Washington (National Symphony)	71	11	4	86

These figures do not include repeated performances of the same work.
*Or foreign-born and living in the United States.

Position of Orchestras in Regard to Number of Works by American-Born Composers Performed during Season 1941-1942 at Regular Subscription Concerts:

Position	Orchestra	Number of Works
1	New York Philharmonic-Symphony	16
2	Chicago	12
3	Washington (National Symphony)	11
4	Boston; Cleveland; Cincinnati	9
5	Indianapolis; Philadelphia	8
6	Rochester	6
7	San Francisco	5
8	Los Angeles	4
9	Kansas City; Minneapolis	3
10	Detroit	2

Position of Orchestras in Regard to Number of Works by American-Born and Naturalized Composers, Plus Those of Foreign-Born Composers Living in U. S. A., Performed during Season 1941-1942 at Regular Subscription Concerts:

Position	Orchestra	Number of Works
1	New York Philharmonic-Symphony	45
2	Chicago	30
3	Cincinnati	23
4	St. Louis	16
5	Cleveland; Washington (National Symphony)	15
6	Philadelphia	14
7	Boston	13
8	Rochester	12
9	Pittsburgh	11
10	Indianapolis	9
11	San Francisco	8
12	Kansas City; Minneapolis	5
13	Detroit	2

Percentages of Works by American-Born Composers Performed during Season 1941-1942 at Regular Subscription Concerts:

Position	Orchestra	Percentage
1	Indianapolis	15.3
2	Washington (National Symphony)	12.7
3	Pittsburgh	11.9
4	Boston; Cleveland	11.2
5	St. Louis	10.9
6	San Francisco	9.6
7	Rochester; Cincinnati	9.2
8	Los Angeles	8.5
9	New York Philharmonic-Symphony	7.8
10	Chicago	7.5
11	Philadelphia	7.4
12	Kansas City	6.5
13	Minneapolis	3.8
14	Detroit	3.1

Percentages of Works by American-Born and Naturalized Composers, Plus Foreign-Born Composers Living in U. S. A., Performed during Season 1941-1942 at Regular Subscription Concerts:

Position	Orchestra	Percentage
1	Cincinnati	23.7
2	New York Philharmonic-Symphony	22.0
3	St. Louis	21.9
4	Los Angeles	19.1
5	Chicago	18.8
6	Cleveland	18.7
7	Rochester	18.4
8	Washington (National Symphony)	17.4
9	Indianapolis	17.3
10	Boston	16.2
11	San Francisco	15.3
12	Philadelphia	13.0
13	Kansas City	10.8
14	Minneapolis	6.4
15	Detroit	3.1

Total Number of Compositions Played by All Orchestras, with Percentages of Works by Foreign, American and Naturalized Composers:

	Foreign-Born	American-Born	Naturalized or Living in the U. S. A.	Total
Season 1941-42	1124 (82.9%)	121 (8.9%)	111 (8.1%)	1356
Season 1940-41	1207 (85.5%)	92 (6.5%)	114 (8%)	1412
Season 1939-40	1257 (90.3%)	111 (8%)	23 (1.7%)	1391

These figures do not include repeated performances of the same work.

Works by the following sixty-four American composers were performed: Richard H. Bales, Samuel Barber, Robert O. Barkley, Arthur Benjamin, Eugene Bonner, Charles Bryan, Charles Wakefield Cadman, John Alden Carpenter, John Castellini, George Whitefield Chadwick, Edward Collins, Frederick Converse, Aaron Copland, Henry Cowell, Paul Creston, Eric DeLamarter, David Diamond, Henry Purmort Eames, Carl Eppert, Arthur Foote, Stephen Foster (arrangement by Kenneth Winstead), Francis Frank, George Gershwin, Morton Gould, Charles Griffes, Leigh Harline, Roy Harris, John Haussermann, E. B. Hill, Henry Holden Huss, Horace Johnson, Charles Jones, Edgar Stillman Kelley, Jerome Kern, Dai Keong Lee, Edward MacDowell, Daniel Gregory Mason, Harl McDonald, Florian F. Mueller, Walter Piston, Karol Rathaus, William J. Reddick, Wallingford Riegger, Bernard Rogers, Charles V. Rychlik, Robert Sanders, William Schuman, Alicia Scott, Roger Sessions, Arthur Shepherd, Marlin Skiles, David Stanley Smith, John Philip Sousa, Leo Sowerby, William Grant Still, Edwin Stringham, Deems Taylor, Randall Thompson, Virgil Thomson, David Van Vactor, Elinor Remick Warren, Paul White, Robert Wilkes, Meredith Willson.

The National Music Council again announces that it is prepared to furnish information on the availability for performance of any American orchestral composition, and to submit lists of American music for symphony orchestras.

Music Hath Charms

An Edinburgh manufacturer of bagpipes contends the bagpipe is an instrument of war as well as of music.

At least that is what he implied when he objected to a 66 2-3 per cent tax now placed on his product as a "musical instrument." He said:

"When our boys go over the top, they always take their bagpipes. They are indispensable and as deadly to the Hun as a well-aimed rifle."

—*From the newspaper PM.*

America's Folk Music Collections Grow

America, once considered deficient in folk music study, now leads the world in collections of this sort. For example, Bela Bartok has accepted a commission to study and transcribe the Parry Collection of Yugoslav Folk Music, which is in this country.

Our own Library of Congress has recently issued the first check-list on its Archives of American Folk Music. This now includes more than 10,000 songs in English, recorded between 1932 and 1940 by John and Alan Lomax, from the lips of people in all walks of life.

Merely to read the names of some of these songs is enlightening, as they cover many phases of expression—folk, religious, work, love songs, ballads, spirituals. The sources are as various, including some originally from Britain, much revamped in their American wanderings, and showing the pithy speech of mountain folk; others are homely ditties of Southern white and Negro workers; the Middle West and West also contribute importantly. There are even rare items from the Bahamas, which include native folklore.

Through generous grants from the Carnegie Foundation, the Library of Congress some time ago installed an up-to-date laboratory for duplicating such recordings. Though they are not loaned, copies of most of the records may be bought for non-commercial, personal and educational use. The catalogue recently compiled by the Library Music Division and the Writers Project has great value, especially in war time, when there is greater stress than ever on the riches of our national heritage.

VARIATIONS

By Leonard Liebling

This is being written atop the Solarium at Wentworth Hall, in Jackson, New Hampshire.

James J. Carroll, its presiding genius as host, seems to have had jaded music critics and tone-weary musicians particularly in mind when he created this dream of a hotel deep in the White Mountains, far from Carnegie Hall, conservatories and studios. No symphonies here except the murmuring of leaves, no arias except those of the birds. The only piano and phonograph are several hundred yards away in the dance Pavilion. Not even the recent Toscanini premiere of Shostakovitch's Seventh Symphony reached this celestial remoteness, for there is no radio.

The woodland Solarium, high on a platformed eminence, overlooks a rushing waterfall whose wildness suggests Bad Gastein in the Tyrol. You may tan your pampered figure after some slimming tennis or golf (the course starts and ends at the hotel), lave yourself in the swimming pool of crystalline mountain water, and wind up with a luxurious *al fresco* luncheon.

Wentworth Hall boasts its own moving picture theatre with A films, and for guests with volatile feet there is the nightly dance seance at the Pavilion to music by an excellent little band under Stuart Allen, who also does some unusually good vocalizing. However, if you are the jaded music critic or tone-weary musician, you'd probably prefer Bingo or Bridge at the hotel proper, or even that pestilential Gin Rummy.

"I had a marvelous fortnight at Wentworth Hall," I said to Carroll before leaving, "and I'm going to tell everyone about it." "I dare you to," he dared. . . . And so I'm telling it herewith; if not to everyone, at least to the 2,493,568 readers of the Musical Courier.

* * *

From Lake Bernidji, Minn., where he was Summer lecturing at State Teachers' College, Dr. Sigmund Spaeth sends the novel picture reproduced on this page, together with an arresting explanation:

"These are the statues of fabled Paul Bunyan and his no less fabulous ox, standing on the shore of Lake Bernidji in Upper Minnesota. As you doubtless know, Paul was a legendary giant lumberman about whose immense size and strength many tall tales are told. He had a blue ox named Babe, a huge ax, etc. The statues are of painted wood, Babe a bright blue, Paul's jacket red and black.

"I am particularly interested in Paul Bunyan at the moment because the National Association for American Composers and Conductors has just published a movement of Arthur Kreutz's Paul Bunyan Suite called Winter of the Blue Snow. The story is that one winter the snow was blue instead of white, and women used it for bluing to do their washing. The Kreutz piece is aimed at High School orchestras of the best type, but should also be good material for any symphony orchestra, amateur or professional. It was introduced by the New York Youth Orchestra, under Fritz Mahler, on the air. I am having a copy sent to Sir Thomas Beecham in Seattle, and other conductors should be interested.

* * *

"The head of the Music Department at State Teachers' College is Carl O. Thompson, who is writing an excellent book on public school teaching. He is a choral conductor. Their instrumental man is Milton Dietrerich, who has done some fine composing."

* * *

Equally able as pianist, conductor and translator of operatic libretti, Sylvan Levin, of the Philadelphia Opera Company, writes as follows:

Dear Variations:

I often look through my old issues of the Musical Courier. Sometimes the past can and does indicate the future. This paragraph from Variations of February 8, 1936, may have played a part in my subconscious mind since I don't remember reading it in 1936:

"Now that the Metropolitan has made a start with using English in comic grand opera—and the experiment was highly successful in Gianni Schicchi—why not do Rosenkavalier in our language? It lends itself admirably to such treatment, provided Richard Strauss would lend his permission."

So—the Philadelphia Opera performed Rosenkavalier in English—but I cannot say whether Dr. Strauss gave permission—I cannot even say if he was reachable—if he were, I wonder if he would have given permission for us to do the unorthodox thing of performing Octavian as a man. To perform Cherubino as a man was not difficult, since Mozart was definitely not reachable—and Siebel as a tenor was certainly not new. Neither were Orlofsky in The Bat and Nicklausse in Tales of Hoffmann innovations.

Incidentally, isn't it strange how our dear public (which really knows what it wants) likes to understand what it is hearing on the opera stage. In my translation of The Rose Cavalier (see last year's subheading on the Met. programs) I softened none of the "provocative" lines of Baron Ochs. I wonder what all the nice people would say if they really knew what they were listening to? No radio legal department would pass them for broadcast. Our audience naturally was not shocked since they had been listening to opera in English (and good diction) for four years.

Please do not gather from this note that the Philadelphia Opera Company has its tongue in its cheek. Not so! We are very sincere.

* * *

Musical morale is running high in our land. It might interest Herr Hitler and his fellow mobsters to know that despite our mammoth production of war equipment and our lavish expenditures for bonds and stamps, the Stadium and other outdoor events have functioned as usual, and the New York Philharmonic and other orchestras have already published their concert schedules and list of soloists for next season. Furthermore, opera is to continue at the Metropolitan, and in Chicago and other places in the United States. As Herr Hitler and Mussolini are avowed lovers of fine music all this good news should give them ethical uplift and joy.

* * *

The Germans continue their musical clowning by "Aryanizing" the titles and libretti of some of Handel's oratorios. Judas Maccabaeus now becomes William of Nassau, and Israel in Egypt is changed to Mongol Fury.

* * *

Apropos, J. P. F. suggests theme songs for these worthies:

Hitler—Abscheulicher, wo eilst du hin? (Fidelio).

Hirohito—It's Time Your Eyes Were Opened (Marriage of Figaro).

Mussolini—Afternoon of a Fawn.

* * *

Psychologist Dr. A. S. Edwards, of the University of Georgia, recently won the award of the Georgia Academy of Science for the best report submitted on research. The subject of his paper was "Static Ataxia—Body Sway." He tested some 1,600 persons, from three to 70 years old (athletes, co-eds, the deaf, blind, feeble-minded and insane) and established the error of the so-called Romberg Sign, which hitherto had diagnosed symptomal paresis, mental disease, or worse, when the patient swayed violently while closing his eyes.

Dr. Edwards informs Variations that blind persons sway more with eyes closed than open; that swaying cannot be cured with practice at standing immobile; that there is considerably more swaying at the hips than at the head; that music and noise perceptibly increase body sway.

"Boogie-woogie consequently seems to be not merely a dissipation," writes the Doctor, "but a sort of fundamental rhythmic law of physics. Aren't we all therefore inherent or incipient jitterbugs?" This department is too ashamed to answer.

* * *

Former concert manager Howard E. Potter, now an executive with the Academy of Aeronautics at LaGuardia Field, liked the July issue of Musical Courier. Herewtih his excerpted letter of recent date: "The cover of your paper for July is grand. Your Musicians' Roll of Honor—is something! . . . I am 65 and think Mana-Zucca's I Love Life expresses me exactly . . ."

* * *

The program at Henri Temianka's violin recital in New York carried the usual Steinway advertisement, including an endorsement from the concert-giver. However, the typesetter evidently had an off moment, for the first line reads, "I am very happy to endure the Steinway Piano, my indispensable companion," etc.

* * *

By the way, is it true what is supposed to have happened to Francescatti when a patriotic lady heard him introduced by name and asked him whether he possibly had the original manuscript of The Star Spangled Banner composed by his ancestor, Francis Scott Key?

* * *

Dear Variations:

It's finally happened. Among other things, including murders in your back alley, Brooklyn has the strange world reputation for having citizens who converse in baby talk. Now, after much pressure from its public-spirited inhabitants, the newspapers are printing news items using this same form of expression. And why not? Witness the music page of the Brooklyn Daily Eagle not long ago, which has an article captioned, "Doussevitzky Programs Two Modern Works for Bostonians."

Sincerely,

JOHN STERNBERG

* * *

From colleague Alfred Rackett, editor of The Intermezzo (official organ of Petrillo's Chicago Federation of Musicians) comes further approbation: ". . . I have been a subscriber to the Musical Courier for many years. I have always regarded it as the *ne plus ultra* of musical journals. . . ."

* * *

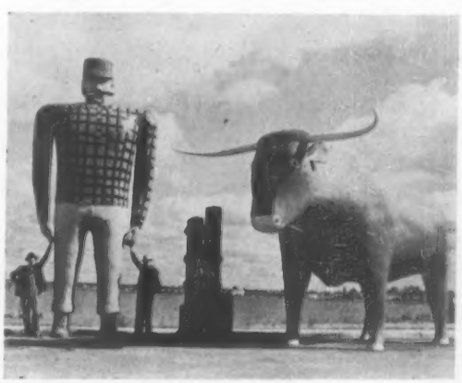
Then there's Dorothy Kilgallen's column in the New York Evening Journal of July 31: "Lana Turner is the new publisher of Downbeat, the musicians' bible." W-H-A-T?

* * *

Stop press news: "Richard Himber, Essex House (New York) bandleader, is readying a dance version of the melodic theme from the Seventh Symphony by Shostakovitch."

* * *

Tin Pan Alley definition: Genius is the infinite capacity for taking melodies from the masters.



Paul Bunyan and Babe

Somebody Told

by Simon Snooper

Claudio Arrau, Chilean pianist, has had a street in his native Santiago named for him. In a letter to friends, Arrau relates that when he arrived at his home recently after completing a South American tour, he was greeted by a severe earthquake. His two small children are still trying to find out the connection between the coming home of their long absent father and the earthquake!

* * *

Harry Glantz, first trumpeter of the New York Philharmonic-Symphony, has been engaged by the NBC Symphony. William Vacchiano, of the trumpet section, succeeds to Mr. Glantz' post. John Wummer, first flutist of the NBC Symphony, has been engaged by the Philharmonic to replace John Amans, who is retiring. Looks like this is the annual moving season!

The score of Jerome Kern's latest motion picture, You Were Never Lovelier, was previewed for music reviewers and artists at a special showing in the Wedgewood Room of the Waldorf-Astoria the other afternoon. Xavier Cugat and his orchestra, featured in the Columbia picture, played the score, which is considered Kern's most ambitious since Show Boat.

Band leaders too numerous to mention revolved about in the colorful melee, which also included music scribes from all the leading sheets. Some of the more refulgent names of the concert world, whose owners were believed to be somewhere in the crush, included Deems Taylor, Alfred Wallenstein, Olin Downes, Virgil Thomson, Vincent Lopez, Morton Gould, Felix Knight, Conrad Thibault, and a host more. A good time was "had," and you will doubtless be hearing quite a lot of the Kern music in coming weeks, ventures your Snooper.

I See That

Joan Field, violinist, was soloist on Aug. 9 with the New York City Symphony under Emerson Buckley's direction.

* * *

Shirley Dean, coloratura soprano, gave a program last month over WNYC.

* * *

Kurt Baum, Metropolitan Opera tenor, will be heard with the Montreal Opera Company from Sept. 17 to 26. One of his roles will be Cavaradossi in Tosca.

* * *

Patricia Travers, violinist, has added an Oct. 21 date with the Sioux City Symphony to her orchestral engagements next season.

* * *

Astrid Varnay, new soprano of the Metropolitan, begins her fall tour on Oct. 1 in Danville, Ky., at the Women's College. Fifteen states will hear her before mid-November.

* * *

Eleanor Steber during the fall appears in the East, Middle West, South, Southwest and Maritime Provinces of Canada. The Metropolitan Opera soprano on Oct. 6 will be heard at Long Branch, N. J.; on Oct. 9 at Winthrop College, Rock Hill, S. C., with Anna Kaskas, John Carter and Robert Weede; and at Elon College, Burlington, N. C., on Oct. 12 in a solo recital.

* * *

Norman Cordon returns in October from South America. The bass-baritone of the Metropolitan has been singing in both German and Italian repertoire at the Colon Opera, Buenos Aires, his first appearance there.

* * *

Jarmila Novotna, Metropolitan Opera soprano, sang Marguerite in Faust twice during the week of July 19 at the Cincinnati Zoo Opera. She will appear in the title role of Manon and in another role later. Alexander Sved appears with the company in Samson and Delilah and Carmen.

* * *

Margaret Speaks, soprano, was soloist on July 15 with the Cleveland Summer Symphony. She was heard last summer with this ensemble. Miss Speaks on July 7 was soloist with the Milwaukee Symphony. She returned to her radio program, the Voice of Firestone, on July 20.

* * *

Two appearances, on Oct. 15 and 17, in Eaton Auditorium, Toronto, are scheduled for Richard Crooks, Metropolitan Opera tenor.

* * *

The Curtis String Quartet is giving its annual summer series in Capt. Eell's Boat Barn at Rockport, Me.

* * *

Donald Dickson, American baritone, appears with the Los Angeles Philharmonic, Richard Lert, conducting, at the Hollywood Bowl this month.

* * *

The Gordon String Quartet started its summer season on July 5 with an appearance at Music Mountain, Falls Village, Conn.

* * *

Vivian Della Chiesa, American coloratura soprano, sang Mimi in La Boheme in two performances this summer at the Cincinnati Zoo. Nicola Moscona, Metropolitan Opera bass, has also joined the company for appearances as Mephistopheles in Faust, Basilio in The Barber of Seville, Lothario in Mignon and Colline in La Boheme.

* * *

Zlatko Balokovic, Jugoslav violinist, begins an extended tour in October in behalf of his countrymen in this country. He has returned from his vacation in Montana and recently was named chairman of the American Jugoslav Congress.

* * *

Helen Jepson, Metropolitan Opera soprano, was assisting artist on Aug. 3 with the Oklahoma Symphony Orchestra in the last Starlight Concert this season in Taft Stadium. Victor Alessandro conducted.

* * *

Roman Totenberg was violin soloist for the Music in a Lighter Vein program over WQXR. He played works of Gershwin, Satie, Kreisler and Moussorgsky. Rudolph Goehr produced and conducted the program.

* * *

Peter Paul Fuchs, an assistant conductor of the Metropolitan Opera, was musical director for the New York Chamber Opera Company's presentation of Cosi Fan Tutte on July 15 at the Beekman Towers Hotel, New York. The cast included Anna Balos, Anna Reichl, Margaret Rosser, James Ferguson, Roger White and Ludlow White.

* * *

The first performance of three Hungarian folksongs, arranged by her husband, Bela Bartok, was given by Ditta Pasztory Bartok, pianist, over WNYC. Mme. Bartok's program also included Serly's Pieces from a Peasant Village and her husband's Pieces from the Mikrokosmos.

* * *

Maria Van Delden, Metropolitan Opera dramatic soprano, will give a New York recital next season. In the spring she presented some Dutch songs which she recently recorded for Victor. Her recent tour covered cities in Kansas and Iowa.

* * *

Erno Rapee conducts the Toronto Prom Concert on Aug. 20, his second appearance there this season.

JOHN BROWNLEE, left, and SALVATORE BACCALONI TAKE BOWS

for their "modern dress" offering of a scene from Don Pasquale at the banquet of the Faculty Women's Club at Bloomington, Ind.

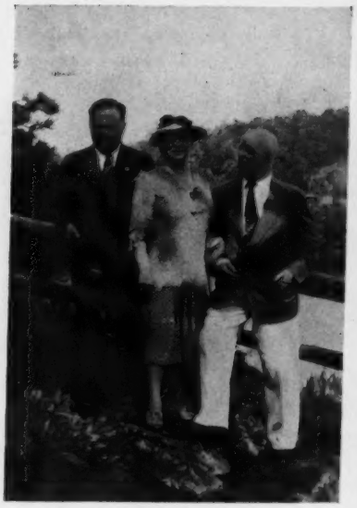
Garbousova and Smeterlin to Give Joint Programs

Raya Garbousova, cellist, and Jan Smeterlin, pianist, will make a limited number of joint appearances next season it is announced by the National Concert and Artists Corporation. They will play ensemble as well as solo numbers.

Both artists also will make individual tours next season. Miss Garbousova is summering at Lake George and Mr. Smeterlin at Manchester-by-the-sea.

Janet Fairbank Guest of Club

Janet Fairbank, soprano, and her mother, Janet Ayer Fairbank, the novelist, were guests of the Gary (Ind.) Woman's Club at its twenty-seventh session recently.



ON A MOUNTAIN TRAIL.

Left to right: Harry H. Voge, founder of the Operatic Arts Workshop; Mme. Kate Ravoth, head of the vocal department at Philadelphia Settlement Music School; and Coenraad V. Bos, who is lecturing at the summer classes of the Juilliard School of Music.

Deertrees Theatre Courses Feature Operatic Preparation

HARRISON, ME.—Deertrees Theatre, for opera and opera training has been reopened for the summer by Enrica Clay Dillon and will continue its work through August. In addition to the school for opera, the courses of study include operatic repertoire, acting, ensemble, stagecraft and conducting classes.

Miss Dillon this year has secured as orchestral director Igor Bouryanine, Russian composer-conductor, who has led operatic performances and orchestral concerts in the capitals of Europe. Miss Dillon again will be stage director with Star Marwin as dance director. Technical details and classes in all subjects related to this part of the stage will be under the direction of George Wells.

Built in 1938 and dedicated by Walter Hampden, Deertrees Theatre at first was devoted only to the drama. Among those who appeared here were Ethel Barrymore, Grace George, Tallulah Bankhead, Ruth Chatterton, Jane Cowl, Madge Evans, Florence Reed, Edward Horton, Joe Brown and Arthur Treacher. For the past two years operatic performances have been given, among the works presented being Traviata, Pagliacci and Martha. Among young artists who have spent part of the summer season here were Risë Stevens, Metropolitan Opera soprano and Dorothy McGuire of the stage.

A feature of the work is the experimental laboratory where details of production are studied and worked out.

Mazzoleni Conducts Prom Concerts at Toronto

TORONTO.—Ettore Mazzoleni was guest conductor at the Toronto Promenade concerts of July 16 and 23. At the first concert, Carola Goya, dancer was soloist, Oscar Natzke, New Zealand basso, made his bow as soloist at the second program. Mr. Mazzoleni concluded this program with his own arrangement of Bach's Passacaglia and Fugue in C minor. Mr. Mazzoleni's programs held Beethoven's Fifth Symphony, the polka and fugue from Schwanda, Gliere's Russian Sailor's Dance, Butterworth's Shropshire Lad Rhapsody, Schubert's unfinished Symphony, Dukas' poem, Sorcerer's Apprentice and three Walton *morceaux* among other items.

WASHINGTON

Tense Wartime Capital Seeks Recreation in Watergate Music

WASHINGTON, D. C.—Washington has been the scene of great outdoor musical activity. Between Mr. Cappel's Starlight Chamber Music Concerts at Meridian Hill Park, and the National Symphony at the Watergate, concert-goers have had excellent variety, with three symphonic and two chamber music programs weekly.

The Pro Arte String Quartet and Britt String Sextet, each in two concerts at the park, gave excellent and varied fare. This series is under the sponsorship of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The National Symphony Orchestra has had guest conductors and soloists galore. Patricia Travers, young violinist, shared honors with Guy Fraser Harrison, conductor, in the Tchaikovsky Concerto. The last movement was very brilliantly done.

At the following concert, Josephine Antoine, soprano, charmed the enormous audience with her singing of Una Voce Poco Fa, and several familiar songs.

Lubka Kolessa, Canadian pianist, and Sir Ernest MacMillan shared another program. The Liszt E flat Concerto and Weber Concert Piece in F minor gave Miss Kolessa splendid opportunity for displaying her talents.

Orrea Pernel and Benno Rabinof gave an interesting reading of the Bach double violin concerto two days later. Sir Ernest introduced a charming Symphonie Miniature by McKay.

Jessica Dragonette, always a favorite with Washington audiences, sang more of our favorites, and endeared herself even more to her huge audience. It seems that singers have taken the show over, for two more young artists were heard at the July 3 concert. Mary Lida Bowen and Elwood Gary were full of vitality and spontaneity in their Victor Herbert selections.

Charles O'Connell introduced a novelty, Bataan, by Harl McDonald, which had its first performance anywhere. The piece is stirring and was excellently performed.

The July 5 concert brought Igor Gorin, baritone, to the Watergate stage. In a voice of lovely golden quality Mr. Gorin won an ovation with several Moussorgsky songs, and gave the first public performance of the Shostakovitch Song of the United Nations. The Fifth Symphony of Tchaikovsky was Mr. O'Connell's farewell presentation.

On July 8 Sylvan Levin took over the baton for one of the outstanding concerts of the season. Here truly is vigor, vim and vitality! Ethel Bartlett and Rae Robertson gave a charming interpretation of the Mozart E flat two-piano concerto.

The following two programs fairly sizzled with the fire of Argentinita, Pilar Lopez and Federico Rey, Spanish dancers. Varied dances and brilliant costumes recalled these splendid artists many times. Francis Garzia, assistant to Dr. Kindler, had an opportunity to show his abilities as conductor.

On July 15, Lily Pons and André Kostelanetz gave their magnificent talents for a Benefit Concert for Army Emergency and Navy Relief. Probably the largest audience of the season gathered for the momentous event—about 15,000, who cried and cheered for more.

Dorothy Sarnoff, soprano, Howard Vanderberg, baritone and Sidney Foster, pianist, shared honors with Sylvan Levin on July 17 in a Gershwin program. The Concerto in F Major and popular Rhapsody in Blue made a hit for Mr. Foster, who was enthusiastically received. G. E.

Watergate Concerts Break Records

WASHINGTON, D. C.—Despite the gas rationing and other difficulties due to the war, the series of Summer Sunset Symphony Concerts at the Watergate was the best ever in average attendance, according to Mrs. Edwin M. Watson, chairman of the honorary committee.

This was the first year that three concerts a week had been given. In all, 18 concerts were presented with an average paid attendance of 3,500 each. Officials estimated that canoists and standees averaged 6,000 at each concert, making a total average of 9,500, or a gross attendance of 160,000 for the six weeks.

After two postponements because of rain, Dr. Hans Kindler concluded the series on July 27 with an all-Tchaikovsky program at which Corp. Eugene List was soloist in the B flat piano concerto. Other artists heard during the season were Lily Pons, Josephine Antoine, Maria Gambarelli, Patricia Travers, Igor Gorin, La Argentinita, Margaret Speaks, Bartlett and Robertson, Lubka Kolessa, Orrea Pernel and Benno Rabinof, all appearing for the first time in this series.

Sir Ernest MacMillan and André Kostelanetz conducted at the Watergate for the first time. New works heard included McKay's Symphonie Miniature; MacMillan's Two Sketches for string orchestra on French-Canadian airs; Healy Willan's Marche Solonelle; Cotillon and Overture to an Italian Comedy, both by Arthur Benjamin.

Dimitri Shostakovitch's Song of the United Nations was given its first performance anywhere. This was true also of Harl McDonald's Bataan and Mrs. Lawrence Townsend's Spirit of Liberty.

The war atmosphere was brought home to the audience by the presence at each program of white-helmeted air raid wardens and the reading of blackout regulations from the stage. N. B.

Lais Wallace Again Heard for Pan American Union

WASHINGTON, D. C.—In her second appearance for the Pan American Union, Lais Wallace, Brazilian soprano, was the assisting artist on July 7 in the last concert of the summer season of the Chamber Music Guild. The concert, held at Dumbarton Oaks Gardens, featured the Guild String Quartet of Emanuel Zetlin and Alexander Levin, violins; Benjamin Sosner, violist; and Marcel Ancher, cellist.

Henry Hadley's Op.132 Quartet and Constantino Gaito's second quartet, Op. 33 were played by the ensemble with sensitive understanding. Miss Wallace was heard in works of Nin-Culmell and de Zuola, impressing by complete understanding of her numbers. Vocally gifted, this artist-pupil of Artur Vita, enhanced the impression made at her first appearance. L. N.

Musical Art Quartet Joins Peabody Faculty

BALTIMORE. — Through arrangements made by Director Reginald Stewart of the Peabody Conservatory members of the Musical Art Quartet have joined the faculty. Each member of the group will teach, augmenting the staff of string instrument instructors. In addition a series of 13 chamber music concerts will be given through the generosity of Mr. and Mrs. John W. Garrett.

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RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

For further information address:

Arthur H. Larson, Secretary-Registrar
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Lewisohn Stadium Concerts Triumph Over Pranks Played by the Weather

Undeterred by the freak storm which destroyed the orchestral stand shortly before concert time on July 28, the Stadium Concerts committee, with great courage and enterprise, improvised a place for the players in the center of the field and carried the summer concerts by the New York Philharmonic-Symphony to a brilliant conclusion. The final span brought appearances of many noted guests. The storm wrecked the orchestra shell, stage and four adjoining small buildings used as offices, dressing and store rooms, while ushers and electricians were preparing for the concert at which Jascha Heifetz was to be the soloist.

Heifetz made his belated appearance on July 29. The noted violinist played the Brahms concerto with Fritz Reiner conducting. He gave an effective reading of the work, playing with his usual technical mastery and poetic sensitivity. He added the Brahms Seventh Hungarian Dance and the Dinicu Hora Spiccato as encores. Reiner and the orchestra presented distinguished support.

The all-Brahms program also included the Academic Festival overture and the fourth Symphony, interpreted with masterly authority by Dr. Reiner. Heifetz announced he would repeat the concerto the next night as his contribution toward the revised program.

Although the threat of rain somewhat reduced the attendance, the violinist, on his second appearance, was heard by an estimated 8,000. Because of the weather, Heifetz refused to add encores so that the entire program might be heard. Reiner devoted the first part to Verdi's Sicilian Vespers overture and Mendelssohn's Italian symphony. A low sounding board had been installed at the back of the orchestra's platform and the amplification system better adjusted.

Barlow on Podium

Howard Barlow joined the list of Stadium conductors on July 25, when he presented an all-Beethoven list with the assistance, in the C major concerto, of Ania Dorfmann, pianist. Miss Dorfmann gave a notably fluent and deft reading and Barlow, conducting without a score, provided capable assistance. Repeated applause necessitated several encores. The third Leonore Overture and the Pastoral Symphony were presented with efficiency. He conducted also on July 26.

Following rain on July 31, the next concert presented the First Piano Quartet, making their Stadium bow. Messrs. Adam Garner, Henry Holt, Vladimir Padwa and George Robert gave a program of their own arrangements which included Ravel's Bolero and a Liszt Hungarian Rhapsody. Barlow led Tchaikovsky's Pathetique as the orchestral number. He also presided on Aug. 2 offering a Bizet-Debussy list.

Lhevinne Plays

Josef Lhevinne was added to the list of soloists Aug. 3, giving the first piano concerto of Tchaikovsky. Playing both lyric and bravura pages in masterly fashion, he won ovations and had to add several encores. Barlow, in the first half presented the preludes to the first and third acts of Lohengrin, the Rhine Journey from Götterdämmerung and the preludes to the first and third acts and the Liebestod from Tristan. Barlow's readings were orthodox and capable throughout.

American composers, except for Dvorak, took over the Aug. 4 program, also under Barlow's direction. Since the Czech composer was represented by his New World Symphony, the entire list had American significance. George Chadwick's two sketches, Jubilee and Noel,

BRONISLAW HUBERMAN,
soloist at Lewisohn Stadium.

were not new to Stadium listeners but Lamar Stringfield's Negro Parade, Alexander Semmler's Times Square and the suite from Deems Taylor's Peter Ibbetson were heard for the first time there. The out-of-the-ordinary program met with warm applause from a large audience.

Boy Conductor Amazes

Lorin Maazel, 12-year old conductor, who had been guest leader last year of the NBC Symphony and conducted at the New York World's Fair, made his Stadium bow on Aug. 5 before an audience of 8,500. Opening with Mozart's Marriage of Figaro, at a lively pace, he then led Beethoven's Fifth Symphony. His beat was clean-cut and he conducted with energy. Tchaikovsky's Nutcracker Suite and Marche Slav completed his debut list. Unmistakable talent, knowledge of the works he presented (all offered without a score) plus poise and command of his players, were revealed by the young man.

Gypsy Baron Presented

Despite the lack of a permanent stage and scenery, Johann Strauss's The Gypsy Baron was given the first of two performances on Aug. 6. It was the first time a Stadium audience had heard operetta and the crowd numbered about 8,000. Although most of the singing was in the original German, Margit Bokor used both that and English, and there were contemporary touches in the dialogue. Mme. Bokor's Saffi was exuberant and vital; Ralph Herbert was a vigorous Zsupan and Mario Berini sang well as Barinsky. Other roles were capably filled by Theresa Gerson, Frederick Destal, Karl Farkas, Helen Arden, Christina Carroll, John Garris, Annie Hartman and Victor Franz. Robert Stolz conducted the Philharmonic in a performance that gave pleasure despite the large outdoor spaces.

Earlier in the series, following the Monte Carlo ballet, Dean Dixon returned on July 10 to the podium, where he had led one concert last year. Two novelties were featured, a symphony by Aram Khatchaturian and a suite by Jean Stor. The symphony abounds in folklike themes which are markedly rhythmic. Mr. Stor's suite is sincere and forthright, if somewhat derivative. Dixon led with a decisive and vigorous style.

Robeson Sings

Paul Robeson attracted one of the largest crowds of the season when he appeared on July 11 in the Robinson-LaTouche Ballad for Americans, works of Mendelssohn and Moussorgsky and a group of songs. The ballad brought a series of recalls for the popular baritone, who, in good voice, sang with his accustomed emotion and interpretative skill. Lawrence Brown provided the piano accompaniment. Henry Brant's Variations on a Canadian Theme was led by Smallens. The seven variants of O Canada follow accepted lines but with a touch of modernity. Also included was Henry P. Gilbert's Comedy Overture.

The only unfamiliar item on July 12 was Leo Sowerby's Concert Overture. The audience of some 4,000 warmly applauded both this and the more popular numbers proffered by Smallens.

Huberman in Concerto

On July 13 Bronislaw Huberman, violinist, gave the Mendelssohn concerto. Lyricism, delicacy and refinement and thorough musicianship went into his reading. New life was breathed into the score by an understanding interpreter. As encores, Mr. Huberman played Beethoven's Romance in G with the orchestra and works of Brahms, Sarasate and Chopin with Boris Roubakine at the piano.

New York composers were featured on July 14. Aaron Copland's Outdoor Overture, William Schuman's News Reel and Paul Creston's Pastorale and Tarantella. The Copland work had been heard in 1939 by a Stadium audience. This was the first time Schuman's suite had been given by an orchestra. Dedicated to Smallens, the five-episode work is humorous and well-scored. The Creston,

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SOLOISTS AT THE SUNBURY, PENNA., FESTIVAL

after a concert. Left to right, George Britton, bass-baritone; Agnes Davis, soprano; Anna Kaskas, contralto, and Ernest McChesney, tenor. The festival program, conducted by John Lewis Roberts, included the Bach St. Matthew Passion and Haydn's Creation.

played previously in New York, is rhythmic and vital. The contrasting moods are admirably set forth.

John Corigliano, concertmaster, on July 15, played with his usual smoothness and technical facility the third concerto of Saint-Saëns and the Chausson Poeme.

Marian Anderson Draws Multitude

Marian Anderson, in superb voice and elevated artistic form, held her numerous hearers spellbound on July 16, and practically no one left the amphitheatre before she had sung five encores. She gave three arias, Massenet's Pleurez, pleurez (Le Cid), Handel's Ombra mai fu (Xerxes) and Verdi's O Don Fatale (Don Carlos). In each she showed the special style demanded by the music. Efrem Kurtz, conducting Khrennikoff's first symphony (heard before in New York but not at the Stadium), revealed all the high imagination and dramatic import intended by the young Russian composer. In Delius' La Calinda (from the opera Koanga) and Fernandez's Batuque (Brazilian Negro Dance), Kurtz made the most of the opulent colorings and exotic rhythms.

Kurtz again took the podium on July 17 to present Schubert's C major symphony, two Johann Strauss numbers, the scherzo from Bruckner's Ninth Symphony and Alfred Szendrey's arrangement of Debussy's F major ballade for piano, an effective new setting.

Another Khatchaturian opus had its Stadium premiere on July 18, when the piano concerto was offered by Kurtz, with William Kapell, young New York pianist, as soloist. Skillfully arranged, the work, like this composer's other scores, reveals a fondness for the folk idiom. Kapell played with brilliant technic and praiseworthy nuancing. He added music of Rachmaninoff, Nin, Moussorgsky and Bach-Busoni.

Menuhin in Beethoven

Delayed on his way from the Pacific Coast by floods in Pennsylvania, Yehudi Menuhin did not rehearse his part of the program on July 20, but delivered the Beethoven opus with opulent tonal coloring, superb technic and thorough understanding. Kurtz and the orchestra aided in a reading of distinction. Dai Keong Lee's Hawaiian Festival Overture, in its first performance, demonstrated this American composer's familiarity with some of his predecessors. Two agreeable excerpts from the Dance Suite of Khatchaturian also had a first hearing in this country. Menuhin, in the second half, had to add encores after Saint-Saëns' Havanaise and Sarasate's Zigeunerweisen.

Two new American works marked the July 21 program. Carlton Cooley's Promenade, originally for string quartet and arranged for string orchestra, is an effective musical description of a promenade by the sea. An Introduction and Allegro by Herbert Elwell, Cleveland composer-critic, written for this year's Silver Jubilee season at the Stadium, proved to be well-written along accepted lines.

Kurtz concluded his engagement on July 22, with the first New York hearing of Civic Center, by Leigh Harline, Salt Lake City composer, now in Hollywood. The suite portrays a Council Meeting, the D. A. Calls it Luncheon, Taxpayers, and Election Night. In the third section an adding machine is made part of the orchestra. The music is tuneful and clever. Berlioz's Fantastic Symphony, Tchaikovsky's 1812 overture and Samuel Barber's Adagio were the other numbers, all presented with authority by Kurtz.

Pons and Kostelanetz Appear

Lily Pons and her husband, André Kostelanetz, made their annual joint appearance on July 23. Miss Pons gave Regnava nel silenzio from Lucia, La Forge's arrangement of Mozart's variations on Ah, te dirai-je, maman (in English), the Song of India from Sadko and the Bell Song from Lakmé, and scored with her brilliant coloratura.

Two works of Virgil Thomson, New York composer-critic, Mayor LaGuardia Waltzes and Canons for Dorothy Thompson had Stadium premieres, the second being a first offering anywhere. Witty and engaging, both ably reflected the personages for whom they are named. Schubert's Rosamund overture and Tchaikovsky's Romeo and Juliet reflected Mr. Kostelanetz's baton skill. Miss Pons had to augment her program with numerous encores.

Minneapolis College Tests Set for Sept. 1 to 9

MINNEAPOLIS.—Registration and examination for advanced standing will be held at the Minneapolis College of Music Sept. 1 to 9. The fall term opens on Sept. 9.

The faculty will number 52 artist-teachers. A four-year course leading to a degree is offered in all departments. A complete orchestra course includes privileges of professional routine. The college orchestra is directed by William Muelbe, French horn of the Minneapolis Symphony. Peter D. Tkach is in charge of the public school music department with Sophie Haveson as assistant.

Arpad Sandor to Conduct 3 Operas in Vermont

BREAD LOAF, VT.—Arpad Sandor will conduct three operas here during August. On Aug. 3 he directs Pergolesi's La Serva Padrona, on Aug. 5 Wolf-Ferrari's Secret of Suzanne and on Aug 9 Offenbach's Maiden of Elixondo. Benno Frank will be stage director. Several artists from the Philadelphia Academy of Vocal Arts will be in the casts including Francis Blake and Blake Ritter. Minette Vahi, Turkish soprano, an artist-pupil of Elisabeth Schumann, also will be heard. Mr. Sandor gave an all-Bach piano program on July 19 and on July 29 again played for Mme. Schumann.

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VILLAGE MUSIC, by Douglas Moore. A simple, sturdy, truly American spirit informs this new orchestral suite of Prof. Moore. It begins with a Square Dance of bustling, homely quality, followed by a grave Procession, which suggests a Sabbath assemblage. Then comes a Nocture of earnest sort and finally there is a lively, syncopated jig. The work was composed in 1941, especially for use by school organizations and is not difficult. It is designed for chamber orchestra, including five stringed instruments, flute, two clarinets, two trumpets, trombone, tympani and percussion, to which there are parts that may be added for piccolo, bassoon and two horns in F to form a larger ensemble. (Music Press, Inc., New York.)

SATB

THE SONG OF THE FREE: words by Archibald MacLeish, music by Kurt Weill; arranged by William Stickles. There is a lusty pioneer ring to this challenge to dictators. It stresses the American determination to remain free. The climax of the piece comes when several of the voices enter one after the other on the words, "We have heard the cowards speak. We have heard the traitors shout." A thrilling marching theme dominates the music, at times a trifle rugged in harmonies. Piano accompaniment. (Chappell & Co., New York.)

FOR WIND INSTRUMENTS

BADINERIE from second suite in B minor, Bach, arranged by Harry Hirsh for flute, oboe, clarinet, horn and bassoon, is a clearly scored version of this famous movement, originally for flute, strings and continuo.

AFFETUOSO by Arne, arranged by Laurence Taylor. For three flutes. Two pages of delightful polyphonic writing in *adagietto* vein. (Both, Oliver Ditson Co., Theodore Presser Co., Phila., distributors.)

FOR ORGAN

MARCHE PASTORALE, by Pietro Yon, is as the title implies a happy, rustic march with a folk-like atmosphere. A middle section, with repeated fifths beating out the rhythm, gives the impression of a bass drum as the marchers frolic about gaily to the tune of the flutes, with the piccolos joining at the end. Not difficult and a good contrast item. (Galaxy Music Corp., New York.)

FOR PIANO SOLO

MARCH FROM PETER AND THE WOLF, by Prokofieff. A simplified version of the lively march, made by Gregory Stone. Has fingering and other directions. The cover design is from the Columbia album of the complete work. (Am-Rus Music Corp., New York.)

VISION VICTORIEUSE, by Dora Pearl-Mann, born in Leningrad and prize-winner at the Royal Academy of Music, but now a resident of New York. Her teachers included Max Steinberg, Felix Weingartner, Emil Sauer and Max Springer. A grace note figure is developed into the main idea as both key and rhythm alterations successfully maintain the *misterioso* mood of the work. (Edward B. Marks Music Corp., New York.)

SUITE FROM PARTITA IN E MAJOR for violin by Bach; LULLABY by Tchaikovsky, and LILACS by Rachmaninoff; transcribed for piano by Rachmaninoff. The Preludio, Gavotte and Gigue from Bach's familiar violin partita make a somewhat elaborate but highly effective piano suite, in Rachmaninoff's version. One can imagine how brilliantly he himself plays it. The Tchaikovsky reworking is highly temperamental and characteristic, possessing great charm and some complexity. The pianist's own Lilacs is a simple genre piece, with a cadenza toward the close. The last is suitable for pianists of moderate technical attainments, while the others are of virtuosic quality. (Charles Foley, New York.)

SONGS

ALL OF LIFE, by Edwyl Redding, to a text of Pearle R. Casey. Written for either soprano or tenor. A lullaby-like figure is intensified as the singer tells how, when the dream came down to earth, he found it represented in his beloved. A somewhat faster middle section in the corresponding minor is resolved into the first key as the rapture of the singer rises and the word "heaven" is a B flat climax. (J. Fischer & Bro., New York.)

RED CARNATIONS and A SAILOR'S WIFE, two new songs by Fausto Magnani, both to texts of Ella Wheeler Wilcox. The first is a brilliant and taxing number with the mood of the text reflected in the changes in key and rhythm of the music. The second number contains explicit instructions as to how it is to be sung, among these being "with ardent impulse," "enigmatic with a delicate, phosphorescent resonance," "warmed by fervent inspiration" and finally, "tenderly rocked in a sentiment of supreme resignation." A definite figure of a dotted quarter followed by two sixteenth notes starts each line of the poem. (J. Fischer & Bro., New York.)

LOVE IS A SONG, THE ELMS and LAUGHTER, three new numbers by Leo Kopp to poems of Ben Ridder. Arpeggio figuration in the accompaniment marks the first number, the voice changing its rhythm as it ecstatically styles love first as a dream and then as a song and repeats this latter definition. The Elms has a brief middle section in the minor before returning to the opening major and building through chromatic changes to a climactic F sharp and then dying away to a *ppp*. Laughter is a frolicsome tidbit, to be sung *allegretto grazioso*, with an echo effect marking the word Ah. It moves spiritedly through several key alterations before returning to the original with a strumming accompaniment. (Carl Fischer, Inc., New York.)

THEME AND VARIATIONS (Proch) as arranged by Frank La Forge and the same composer's edition of the WALTZ SONG from Mireille are two of Mr. La Forge's additions to his series of celebrated songs and arias in his own settings. In both instances, Mr. La Forge has prepared new cadenzas and arranged the accompanying flute obbligati. In both arrangements, the coloratura soprano can enjoy a field day provided her vocal equipment can meet the tessitura. (Carl Fischer, Inc., New York.)

THE LORD HAS GIVEN ME A SONG, words and music by Jessie Moore Wise and Bill Livingston, is a simple, unaffected number, somewhat in the Spiritual idiom and useful for church or concert. The range is not great, the item itself is brief and its melody will remain in the memory of listeners. (G. Schirmer, Inc., New York.)

JERUSALEM, music by Anthony Paganucci; lyric by A. Winfield Hoeny. A super-dramatic number for baritone, in which an army is repeatedly said "to hem Jerusalem," while four horsemen ride, and at the climax with sounding trumpets the Deity is pictured as intervening in a *religioso* finale. Most of the accompaniment gallops in Eriking tradition. (G. Ricordi & Co., Inc., New York.)

PRELUDE IN MARCH, by Oscar Rasbach. The composer of Trees and other numbers has written a lilting tidbit, portraying the windy month coming tripping down the street, stirring life and robbing death of mystery. An ideal encore brevity. (G. Schirmer, Inc., New York.)

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Conference to Coordinate War Music

(Continued from page 3)

care to do so may find an opportunity to participate?

Cappel Heads New USO Division

C. C. Cappel, former concert manager of Washington, D. C., and now affiliated with the USO-Camp Shows, may also be heard at the conference. Mr. Cappel, who also managed the National Symphony Orchestra and band programs, has joined the war group in charge of a separate concert division, which will be devoted entirely to arranging programs in army and naval posts. According to David Schooler, director of music, the experimental program carried on for the past few months in the New York area has shown a "growing demand for this type of entertainment" necessitating the setting up of the new department.

With women accepted in both army and navy, a recruiting campaign for band musicians is being conducted. Already at Fort Des Moines, a band is being organized by the WAAC with Maj. A. M. Freeman, who has played in army bands, selecting the musicians. Additional groups will be organized as soon as possible.

At the U. S. Navy Yard in Washington, D. C., more than 275 students are being trained by a faculty of 35 according to Boatswain J. M. Thurmond, officer in charge of the U. S. Navy School of Music there. Musicians and band leaders are prepared for assignment through the navy at this school.

• • •

Grace Moore, Metropolitan Opera soprano, met two old friends when she arrived at the Army Air Base at Miami. Capt. Frederick C. Schang, vice president of Columbia Concerts and former manager for Miss Moore, and Pvt. Humphrey Doulens, of the Metropolitan Musical Bureau, who was her tour manager, greeted her. Doulens arranged for her visit. The opera diva, following her appearance, went to Maine for her first vacation in two years, since last summer was spent in South and Central America on a good will tour.

• • •

Dr. Egon Petri, pianist, was heard for the USO recently at the Mozart concert at the Bernardsville, N. J., estate of Prince George Chavchavadze.

• • •

Annamary Dickey, Metropolitan Opera soprano, has been called back several times to the Stage Door Canteen in New York, where she alternates arias from operas with those from operetta.

• • •

Maurice Eisenberg, cellist, has been appearing this summer at Army camps in both New York and New Jersey. He recently was heard on the CBS Keyboard Hour.

• • •

Dougherty and Ruzicka, duo-pianists, appeared with Margaret Speaks, soprano, on July 24 in South Norwalk, Conn., for the Red Cross. They have made several appearances for service men in camps nearby.

• • •

Leah Effenbach, young Washington pianist, has been sending more than 1,000 cookies a month to men in service. Miss Effenbach makes them from her own recipe and without sugar.

• • •

Jean Watson, contralto, on Aug. 21 sings at Round Lake, N. Y., for the benefit of the Red Cross.

• • •

Igor Gorin, baritone, on Aug. 3 sang for service men at Fort Thomas and on Aug. 7 at Fort Knox, both Kentucky.

Pvt. Fox Gives Bolling Field Organ Series

BALTIMORE, MD.—Virgil Fox, since 1938 head of the organ department at the Peabody Conservatory of Music, now a private in the Army Air Force, started his military service at Bolling Field chapel, where he is giving recitals each week for the men there. Although only 30 years old, Fox has made concert tours throughout this country and Europe and has made many records. He graduated from the Peabody Conservatory in 1932.

He expects to tour the camps and give concerts to raise funds for campaigns related to the war effort. G. K.

Henry St. School Concludes Concert Series

At the final concert of the Henry Street Settlement School, the first half of the program was devoted to concertos; the second to excerpts from Cosi Fan Tutte. Among the compositions performed were part of Bach Suite in B Minor for flute and strings, Samuel Baron being the able young flutist. The Allegro Vivace from the Haydn D Major piano concerto was played with unusual sensitivity and charm by youthful Martin Canin Stuart Canin and Beryl Senofsky shared the Mozart A Major concerto and proved to be interesting violinists and brilliant young artists. Vera Franceschi, pianist, played the first movement of the Mozart Concerto in D minor with poise, facility and musicality.

The singers who took part in the second half of the program were Katherine Rauch, Helen Yoskowitz, Jeannette Weise, sopranos; Virginia Viney and Sue Appleang, mezzos. All showed careful training both as to voice and understanding of the Mozart score. Throughout the entire program the guiding genius of Robert Scholz who directs the Mozart Chamber Orchestra was in evidence. The orchestra provided sympathetic accompaniments with enthusiasm and warmth of tone. E. N.

Mildred Dilling in Mexico

Mildred Dilling, harpist leaves New York this month for Mexico City, where she will give several concerts before returning to the United States at the end of September.

Andor Foldes Holds Classes, Gives Recitals in West

Andor Foldes, pianist, is conducting master classes in Provo and Salt Lake City, Utah. Following the Provo Festival, Mr. Foldes gives a recital at Western Washington College, Bellingham, Wash. En route to Provo, he was heard at Kansas State College, Manhattan, Kan., and at Bethany College, Lindsborg, Kan. Besides his concerts at the festival at Brigham Young University, Mr. Foldes this summer plays at Logan, Utah, and the University of Utah, Salt Lake City.

Ellen Ballon Plays in Brooklyn

Ellen Ballon, Canadian pianist, was soloist on July 19 at the Brooklyn Museum with the New York City Symphony Orchestra, Emerson Buckley, conducting. Miss Ballon, making her first appearance with orchestra in New York in several years, played the Grieg A minor Concerto.

Luboshutz-Nemenoff at Tanglewood

Pierre Luboshutz and Genia Nemenoff, duo-pianists, were soloists in Mozart's E flat concerto for two pianos under the baton of Serge Koussevitzky at the Berkshire Music Centre on Aug. 8. Mr. and Mrs. Luboshutz are summering at West Stockbridge and preparing new programs for next season.

WILLIAM NEILL-HELEN SCHAFMEISTER WEDDING PARTY

after the ceremony on July 29 at St. Alban's Episcopal Church, Silver Creek, N. Y. Left to right: William Neill, Sr., who escorted the bride, Mrs. Neill, mother of the groom; Donald Scott-Morrison, Toledo pianist, an usher; Katherine O'Toole, bridesmaid; Mrs. Marion Jochimsen, matron of honor; the bridal couple; the Rev. Alexander Corti, who performed the ceremony; Floyd William Patten, best man; Mrs. Schafmeister, mother of the bride; Charles Morati, Buffalo Civic Opera Company director, an usher; Genia Jakubczak, coloratura soprano of the company, who was the soloist.

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HOLLYWOOD

(Continued from page 3)

Each night the Flag was brought out by a uniformed color sergeant and guard while the national anthem was played. All the concerts were recorded by CBS, and rebroadcast over short wave to American forces overseas. The records were then shipped to England, for rebroadcast to British forces.

Stokowski Leads Inaugural

Opening night was conducted by Leopold Stokowski, who began with his latest arrangement of the Moussorgsky Night on the Bald Mountain, re-titled Witches' Revelry, which proved quite effective. Dramatically read was the sombre Shostakovitch E flat minor Prelude, and Stravinsky's Firebird suite was colorfully presented. In the Tchaikovsky Fifth Symphony, Stokowski gave full reign to emotionalism.

Beautifully executed was the second event, which Albert Coates conducted. Soloist was Margaret Phelan, winner of the auditions for a resident vocalist. Coates directed with his usual masterly control, eliciting nuance and balance with apparent ease, his complete technical command resulting in interpretations imbued with spontaneous freedom. Miss Phelan's Bowl debut displayed a lyric soprano voice of lovely quality and velvety texture, handled with surety and well focused, and clear enunciation. Pace, Pace, Mio Dio, by Verdi, was sung with emotional feeling, and interpretative artistry marked the Strauss Dedication, in an English translation.

Coates Honors Hertz's Memory

Coates gave a noble presentation of the Franck Symphony, the performance dedicated to the memory of Alfred Hertz. The Dvorak Carnival Overture and Dukas' Sorcerer's Apprentice were vividly done. Sousa's march, The Stars and Stripes Forever, won such a furore that it had to be repeated.

The always conservative Bruno Walter selected the Fifth Symphonies of Beethoven and Dvorak and the Tchaikovsky Romeo and Juliet for his program on July 16. His interpretations held the assurance of experience and the firmness of scholarly musicianship.

Rachmaninoff Plays His Concerto

Capacity crowds tendered ovations to Sergei Rachmaninoff for his performances of his own Second Piano Concerto on July 17 and 18, with Vladimir Bakaleinikoff conducting. The elegiac work was delightfully suited to the setting, and the composer gave the solo part exquisite interpretation.

Bakaleinikoff conducted with firm and authoritative skill, beginning cheerfully with the Introduction to Act I of Rimsky-Korsakoff's opera, Tsar Saltan, continuing with the Glazounoff symphonic poem, Stenka Razine, and concluding with a magnificent reading of the Tchaikovsky Overture 1812.

Giannini and Bonelli Sing

Soloists in a program of operatic excerpts on July 21 and 22 were Dusolina Giannini, soprano, and Richard Bonelli, baritone, with Pietro Cimini conducting for his 13th successive year in the Bowl. Cimini led with authority, giving each work the maximum of dramatic effect. He chose the Overture to Rossini's Semiramide and items from Carmen, La Forza del Destino, La Traviata, Pagliacci and Cavalleria Rusticana.

Miss Giannini's fine voice, clear and ringing, was handled with splendid musicianship and emotional feeling. She gave Habanera and Seguidilla from Carmen, Voi lo sapete from Cavalleria Rusticana and Ritorna Vincitor from Aida. Bonelli's best work was in the latter portion of the Prologue to Pagliacci and in Di Provenza from La Traviata. In duets the two artists' voices blended with the skill of experience.

Beecham Takes Baton

Sir Thomas Beecham gave an impressive exhibition as he directed the orchestra on July 23. Animated in podium manner, his movements were less rapid than on his previous appearance with the Philharmonic.

The orchestra was on familiar ground also in the Rossini Overture to The Thieving Magpie, Delius' The Walk to the Paradise Garden, excerpts from Bizet's L'Arlesienne Suites, Tchaikovsky's Francesca da Rimini and the Beethoven Seventh Symphony.

Kiepura in Arias

Jan Kiepura was tenor soloist in the programs of July 24 and 25, scoring an emphatic hit with a splendid tenor voice handled with flexible ease and considerable power. He gave arias from L'Africaine, The Dead City (Composer Erich Wolfgang Korngold was present for a bow) and Martha, also Nowowiejski and Wieniawski songs and a group with piano, the latter to the impeccable accompaniment of Edward Rebner. The audience demanded many encores.

Conductor Frederick Zweig, in his Bowl debut, proved an able and authoritative leader, handling the orchestra with firmness and excellent balance. He gave admirable expositions of the overture to Wagner's Tannhäuser, the Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream, and the Smetana tone poems, Vysehrad and From Bohemia's Meadows and Fields.

Magic Flute in English

A charming presentation of Mozart's The Magic Flute was given by the California Opera Academy in the Wilshire-Ebell Theatre, in four performances. With ingenious stage direction by Theodore Bachenheimer, using simple means to present the scenes, the young people of the cast acted with poise and a sense of stage values. Careful enunciation made the English text clear at all times.

Joe Sullivan showed vocal certitude as Tamino, Eliene Lennert was a sweet-voiced Pamina, George Burnson won many laughs as the comic Papageno, John Silver was an impish Monostatos, Marilyn Cotlow scored as the Queen of the Night, Lee Wintner was a dignified Sarastro and Glorya Curran showed a pleasing soprano as the First Lady. Hugo Strelitzer conducted efficiently.

Cherkassky in Local Bow

Shura Cherkassky made his local piano debut in the Wilshire-Ebell Theatre and immediately established his virtuoso standing with a fine technical equipment backing his interpretative finesse. He played the Bach-Tausig D minor Toccata and Fugue, the Schumann Etudes Symphoniques, a Chopin group, two American items, an Impromptu by Carpenter and Mana-Zucca's Zouaves' Drill, the Ravel Ondine and the Balakirev Islamey.

PRIZE WINNERS.
Margaret Phelan, soprano, left, was chosen from 82 of the best singers of Southern California to sing at the Hollywood Bowl with the Los Angeles Symphony Orchestra on July 15. Robert Brink, bass-baritone, right, won a prize of $500 in the Metropolitan Opera Auditions of the Air last season, and was immediately engaged by the Philadelphia Opera Company to sing leading roles. He is under option to the Metropolitan. Dr. Lazar Samoiloff, teacher of both singers, center, also had two of his pupils as winners in the Festival of Allied Arts competitions.

SALZEDO, LE ROY, SCHOLZ, SALZEDO ENSEMBLE LEARN ABOUT FILMS in a recent tour of the Paramount studios in Hollywood. Carlos Salzedo, right, René Le Roy, center, and Marjorie Call Salzedo discuss with René Clair, left, French producer, the possibility of filming the ensemble next winter. Janos Scholz, cellist of the group, could not accompany his colleagues to the studio.

Concerts Launched at La Jolla

Inaugurating a new orchestra in Southern California, the Musical Arts Society of La Jolla gave its first concert with its chamber orchestra of 40 musicians on July 12. Nikolai Sokoloff conducted with firm beat and authoritative musicianship. Many of the musicians, including concertmaster Dorothy Wade, are from Hollywood, nine being members of the Meremblum Junior Symphony. Miss Wade, just 18, is probably the youngest concertmaster of a comparable ensemble in the country.

Miklos Rozsa was guest conductor for his own Jungle Book Suite, a work romantic in effect yet progressive in musical content and masterly of orchestration. George Houston was a dramatic narrator. Sokoloff offered first Pacific Coast hearings of Mondonville's Le Carnival du Parnasse and the incidental music to Mozart's Thamos, as well as works by Griffes, Gluck, Bach and the Haydn G major Symphony (No. 88).

Vivid scenes of life, shrewdly appraised and etched with swift, bold histrionic strokes comprised the program by Angna Enters in the Assistance League Playhouse, and won enthusiastic applause from a capacity audience.

• • •

Hollywood Jottings

Martha Daughn-Locker, well known soprano, and her husband, Benjamin Locker, celebrated their wedding anniversary and Mr. Locker's birthday with a musicale on July 25. Assisting Mrs. Locker in the program were Pietro Gentile, baritone, and Murray Bois-Smith, tenor.

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The summer "Concerts by the Sea" have been moved from Laguna Beach to the larger accommodations of the Newport Beach High School this season. Four programs have been announced by Impresario Robert Hollinshead.

• • •

Quartets by Adolph Weiss, Arnold Schönberg, Wallingford Riegger, Virgil Thomson and George Trembly were introduced by the McCarthy-Peet String Quartet, led by Theodore Norman, in concerts July 19 and Aug. 2 at the University of California at Los Angeles.

• • •

Baritone Lee Huntley is now in the Army, stationed at camp at Battle Creek, Mich. He is singing on the local radio station twice weekly and making numerous other appearances.

• • •

A concert of Shostakovitch music was given July 19 at the home of Nathaniel Finston, M-G-M music director, under the auspices of the Russian War Relief. Guest commentator was Conductor Albert Coates. A Quintet and Octet were played, and Mme Vera de Villiers-Graaff sang excerpts from Lady Macbeth.

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Conductor Werner Janssen, who always rehearses and directs from memory, had a number of new scores to learn this month which he is introducing with the Janssen Symphony Orchestra Aug. 8 and 9 in Berkeley at the 19th annual festival of the International Society for Contemporary Music.

Among the new items are Concerto for Orchestra, by Private Ellis B. Kohs of the 13th United States Army Engineers at San Luis Obispo; Fanfare for Brass, by Godfrey Turner, Canadian composer, working as a ship riveter; Stanley Bate's Sonfonietta No. 1, and Benjamin Britten's Sinfonia da Requiem.

The San Diego Symphony Association has engaged Janssen to conduct his orchestra in concert there on Aug. 18.

• • •

Soprano Margaret Phelan is the second Samoiloff artist-student to win consecutive Hollywood Bowl auditions. Olga Dane, contralto, won a Bowl appearance in the only other contest several years ago.

• • •

Claude Lapham, well known composer and authority on Oriental music, has returned to Hollywood.

Symphony and Ice Ballets Entertain Berkeley Forces

BERKELEY, CALIF.—The Berkeley Festival Association is presenting a novel series of summer musical events, which began on July 10, at East Bay "Iceland." Friday Night Pop Concerts and Ice Revues include a symphony orchestra of 50, Walter Herbert conducting; the San Francisco Opera Ballet, William Christensen directing; and the Ice Revue, under William Swallender. Julius Haug is assistant conductor and librarian.

Five hundred members of the nation's armed forces were guests at the opening night, a gala event in every sense of the word.

The opening program had as theme "These United States" and the ice revue emphasized the American Revolution, and concluded with The Spirit of '42. American composers were represented in orchestral numbers, with Douglas Thompson, pianist, and Marsden Argall, baritone, as soloists.

An International Pageant was scheduled on Aug. 14, United Nations Night, as the finale of the series.

F. H. R.

Utah Summer Concerts Admit Service Men Free

SALT LAKE CITY, UTAH.—Summer concerts of symphonic music given in the open, with the serrated outline of Wasatch Mountains for a background, proved to have rich recreational value. The Utah State Orchestra on July 4 gave its first program of this type at the University of Utah Stadium, with Alec Templeton, as guest artist and Hans Heniot as conductor.

The concerts were designed as a welcome to men in the armed forces, who were admitted without charge. Five thousand civilians paid popular prices to hear the concert, and 2,200 soldiers from the Fort Douglas reception center and the Salt Lake air base were given reserved seats in the first ten rows of the stadium. With the soldiers and officers attending from other camps in Utah, the audience numbered 8,000, the largest crowd ever to attend a Stadium event other than a football game. Judging by the applause, whistling, and stamping of feet, anyone outside the field might well have thought an athletic contest was being held.

Mr. Templeton played the Liszt Hungarian Fantasia with the orchestra and with his own specialties left soldiers and civilians asking for more. Mr. Heniot and the 65 members of the State Orchestra, assisted by the WPA War Services Program, were never heard to better advantage.

GAIL MARTIN.

Szigeti to Play at Bowl

Joseph Szigeti, violinist, makes one of his infrequent outdoor appearances on Sept. 1 when he is soloist in the Hollywood Bowl with Georg Szell conducting. On July 25 he was heard with Gregor Piatigorsky, cellist, in the Brahms Double Concerto at the Ravinia Festival with the Chicago Symphony. Mr. Szigeti on July 28 played the Brahms concerto, there.

On Aug. 31 he will be heard at Pasadena and then goes to his new home at Palos Verdes, Calif. Next season he will give 50 recitals and be soloist with the Philadelphia, New York Philharmonic, Cleveland, Pittsburgh, Toronto, New Friends of Music Orchestras and the National Orchestral Association.

PASSED AWAY

CHARLES HENRY DOERSAM, 63, composer, organist and for 22 years head of the organ department at Columbia University, died on July 14 in New York. Born in Scranton, Penna., he studied piano with August Spanuth. He studied also in Leipzig and subsequently concentrated upon the organ both in this country and abroad. In 1909 after graduating from the New England Conservatory of Music, he was named a faculty member. Mr. Doersam, who was warden of the American Guild of Organists from 1932 to 1939, served as organist in many New York and Pennsylvania churches; made several tours; conducted the Scranton Penna., Symphony Orchestra and directed performances of Gilbert and Sullivan. At the time of his death he was secretary of the New England Chapter, A.G.O., a member of the Sinfonia Club of Boston, the Men's Faculty Club of Columbia and the St. Wilfrid Club. His widow and two sons survive.

INA LOVE THURSBY, 87, who gave up her own career to devote herself to her late sister, Emma Cecilia Thursby, noted concert and oratorio soprano, died on July 29 in New York. Born in Brooklyn, both sisters were educated there and Ina became the constant companion of her sister on the latter's tours. The sisters maintained an apartment in New York at which musical and artistic celebrities of the last quarter of the nineteenth century often met. Their Thursby Fridays were a forecast of the numerous weekly salons and musicales which have grown up in various parts of the country. After Emma's death, Ina turned over much Thursby memorabilia to the New York Historical Society. Emma Thursby had been the first teacher of Geraldine Farrar. In 1937, Ina gave $125,000 to the Moravian Seminary and College at Bethlehem, Penna., for the erection of a music building in memory of her sister.

IGNAZ MICHAEL WILLEMINSKY, 58, Czech librettist of grand opera and operetta, died recently in his native land as a result of the Nazi invasion and oppression, according to word received in this country by his friends. He prepared the book for Dubarry, comic opera in which Grace Moore starred in this country; collaborated in Robert Stolz's operetta, Two Hearts in Waltz Time, which was adapted for the motion pictures; wrote the text for Lehar's Paganini; and the libretto for Der Eisener Berg, a standard work in German opera houses, for which Brandts-Buys was the composer. Willeminsky had finished a book for an opera by Kurt Atterberg, Swedish composer, just before the war and had been associated with numerous other composers. Born in Prague, he completed his education in Vienna, where he lived for many years. He returned to Czechoslovakia after the Anschluss. According to Eleanor Spencer, an American friend, who received word of his death from the Red Cross, Willeminsky is reported to have died at Vltavou near Prague.

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Mabel Miller Downs, soprano, John Hamill, tenor, and Walter Cassel, baritone, gave the first concert of the La Forge-Berúmen Summer School. Frank La Forge, teacher of the singers, was accompanist. Miss Downs sang with her accustomed artistry. Mr. Hamill in two arias revealed a voice of unusual range. Mr. Cassel's engaging personality was admirably revealed in an aria and a group of songs. Mr. La Forge contributed his authoritative accompaniments.

Mary Brown, young pianist, showed excellent schooling, technical agility and innate musicianship in a group of Liszt works.

Carlotta Franzel, Negro coloratura soprano, sang groups of Bach, Handel and Brahms with artistry and a vibrant and rich voice at the second musicale. Mr. La Forge was an impeccable accompanist. Cecil Gordon, pianist, played some Chopin morceaux with finesse and commendable technic.

The third program introduced a new coloratura, Shirley Dean, who presented the Bell Song from Lakme as her outstanding number. She sang with ease and disclosed good musicianship. Three groups were offered by the Balladeers with Mary Brown as accompanist. Carlotta Harris, pianist, showed intelligent musical understanding in a miscellaneous group. B. N.

Ivan Galamian

Violin students of Ivan Galamian gave a concert at Carnegie Chamber Music Hall for the benefit of the Summer Scholarship Fund to enable pupils to attend classes conducted by Mr. Galamian at Elizabethtown, N. Y., for the third season. Taking part were Harold Dubinsky, Charles Libove, Stuart Canin, Charles Petremont, Berl Senofsky, Ura Osmolovsky, and Harry Cykman, a Naumburg Foundation winner. The composers represented were Wieniawski, Lalo, Chausson, Bach, Paganini-Kreisler, Albeniz-Heifetz, Chopin-Milstein, Kobalevsky, and Sarasate. The closing number was the Vivaldi Concerto for four violins played by Paul Makowsky, artist pupil, Harry Cykman, Ura Osmolovsky and Berl Senofsky. The four Stradivarius violins were from the collection of Emil Herrmann. The performers showed splendid training in all essentials of violin playing, and several showed marked talent and individual temperament. The Vivaldi Concerto was given with delightful musicianship and excellent ensemble. Eugene Helmer gave able and sympathetic assistance at the piano. M. M.

Arthur Gerry

Glenn Martyn, baritone, who recently toured the Middle West, has joined the armed forces.

Jean Handzlik, contralto, winner of a scholarship, is studying with Serge Koussevitzky and Herbert Graf at the Berkshire Music Center this summer.

Robert Tankersley, dramatic tenor, has taken a post in a defense manufacturing plant.

These artists are from the New York studios of Arthur Gerry.

Rose Raymond

Rose Raymond presented some of her students recently in recital in Steinway Hall, New York. Joyce Barnes and Constance Marantz received superior ratings in the auditions of the National Guild of Piano Teachers. In the Junior Festival of the New York Federation of Music Clubs these pianists received high honors for their two-piano work.

Margaret Henderson Smith Heard in Private Musicales

Margaret Henderson Smith sang two groups of songs for the Jefferson Park Auxiliary of the Protestant Italian Church of New York recently at its annual meeting and tea at the home of Mrs. John A. Shedd. Miss Smith also was guest artist for the Timely Topics Club and presented her program in costume. Pauline Morgan was accompanist on both occasions.

MARGARET HENDERSON SMITH, soprano, was heard also in a vocal quartet for the Confederate Memorial Day Observance at Mt. Hope Cemetery, N. Y.

Phyllis Memoli Assists Bridgeport Orchestra

BRIDGEPORT, CONN.—Phyllis Memoli, soprano, was soloist at the recent "pop" concert of the Bridgeport WPA Orchestra with Frank Foti conducting Miss Memoli, pupil of Astolfo Pescia of New York, and a native of Milford, was heard in Tirindelli's Primavera and an excerpt from the Chocolate Soldier. A petite figure on the stage, she presented her numbers with a rich, warm voice and had to add Victor Herbert's Ah Sweet Mystery of Life as an encore. Following the Rienzi overture of Wagner, Mr. Foti, who conducted with authority, led his musicians also in numbers of Schubert, Boccherini, Reeves, a medley of American airs and the Dance of the Hours from La Gioconda. N. M.

Robert Shilton Gives Recitals with Herta Gruen

Robert Shilton, baritone, recently gave a program of Spanish numbers over WNYC with Herta Gruen at the piano. Miss Gruen also accompanied him in a Town Hall appearance when he sang four songs from Schumann's Dichterliebe and the Two Grenadiers. Under the direction of Max Helfman, Mr. Shilton also was heard in Handel's Judas Maccabeus. In another Town Hall recital, Mr. Shilton offered arias from The Barber of Seville Pagliacci, and Herodiade, two Roumanian folksongs, Lieder of Schubert and Richard Strauss as well as numbers by Mendelssohn, Handel, Hageman, Curran, Koeneman and two Spanish items. Miss Gruen was his accompanist.

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Delta Omicron Members Active During Summer

Chapter and individual activity on the part of members continues during the summer according to reports received by Mrs. J. W. Ward, public relations director of the national music sorority, Delta Omicron.

Milwaukee members recently entertained for Margaret Speaks, concert and radio soprano and an honorary member, at the home of Mrs. John LeFeber. Miss Speaks presented a program at the Blatz Temple of Music. Guests at the reception to Miss Speaks included Mrs. Esther Cox-Karge, national president; Carl Eppert, Milwaukee composer and a patron; Mrs. Suzayne Cleveland, Delta Province President; Mrs. J. E. Reuth, president of the Milwaukee Federation of Music Clubs and patrons and patronesses of chapters in Milwaukee.

Mrs. F. Trayser was in charge assisted by Mrs. John Krill, Ruth Gitzel, president of Delta Epsilon Chapter; Pauline Thornberry, president, Delta Eta Chapter; Flora Luzenski, Florence Wronilowski, Gloria Rodriques, Katherine Sternberg and Betty Kroncke.

Fannie Dillon, pianist and lecturer, an honorary member, is at the MacDowell Colony, Peterborough, N. H., preparing for a concert and lecture tour under the management of Ware, Hazelton and Stevenson of Pasadena.

Eta Chapter presented a program at the Cincinnati College of Music. Participating were Militza Kosanchich, soprano; Doris Thornton, violinist; Mary Eleanor Vaughan and Mildred Hurdle, duo-pianists and the chapter chorus, Lucille Meyer, director.

Detroit chapter closed the season with musicales at the homes of Mrs. Henry Boyle, Grosse Point, and of Irma Abee. The programs were given by Ruth Kreutler, Lillian Brown, Jean Hurst, Marjory Aber, Edna Kirsten, Margaret Glynn, Helen Bishop, Margaret Herriman, Doris Yoder and Alice Gerche.

Petri and Le Roy Assist at Chavchavadze Estate

BERNARDSVILLE, N. J.—The first of a series of concerts reminiscent of the Mozart Chamber Orchestra performances at Salzburg, was held at Claremont, estate of George Chavchavadze, Russian pianist, on July 25. An ensemble of 28, known as the Salzburg Players, presented an all-Mozart program with Egon Petri, pianist, and Rene Le Roy, flutist, as soloists. Proceeds went to the USO.

Most of the players were former members of the Vienna Philharmonic Orchestra, heard prior to the Anschluss at the annual Salzburg Festivals. Prof. Hugo Burghauser, former president of the concert department of the orchestra, was musical director for the first "Moonlight Serenade." Dr. Petri performed the D minor piano concerto, K.466, and Mr. Le Roy was heard in the Flute Concerto in D major, K.314. Other numbers included the Eine Kleine Nachtmusik, a Divertimento for Woodwind Sextet and the D major Divertimento.

The concerts, following the recent joint appearance of Prince Chavchavadze and Elisabeth Schumann, soprano, are expected to develop into an annual series. L. N.

Fittelberg Guest Conductor for Ballet Russe de Monte Carlo

Gregor Fittelberg has been engaged as guest conductor next season for the Ballet Russe de Monte Carlo and will make his debut in this capacity when the entourage opens in the Metropolitan Opera House in October, Mr. Fittelberg, who recently conducted the NBC Orchestra will direct that ensemble on Aug. 22 and 29.

The Polish conductor who has led opera and concert performances abroad served in the early twenties also as conductor of the Diaghileff Ballet in appearances in London, Paris, Monte Carlo, Brussels and other cities.

Dickenson and Bartlett in Cincinnati Mignon

Jean Dickenson and Michael Bartlett were principals in the Cincinnati Zoo performance of Mignon on July 28. Risë Stevens, Metropolitan Opera soprano, sang the title role.

Faculty Trio Concert at Norfolk Music School

NORFOLK, CONN.—Works of Bloch, Beethoven and Brahms provided a happy medium for the concert by the Faculty Trio of the Norfolk Music School of Yale University. The high point of the concert came in the final number, the B Major, Op.8. Trio by Brhams where Hugo Kortschak, violinist, made the ethereal adagio literally a thing of beauty and poignant appeal. Bloch's Night Pieces and Beethoven's E Flat Trio, Op.38, were the other numbers,, played with consummate artistry by the faculty musicians. K.L.B.

Horace Britt Sextet Managed by La Berge

The Britt Sextet, organized in the spring by Horace Britt, noted cellist, will make a tour next season under the management of Bernard La Berge. The ensemble includes Remo Bolognini and Edwin Ideler, violinists; Conrad Held and Gerald Kunz, violists; and Carlo Pisciello and Mr. Britt, cellists.

The ensemble on July 18 and 23 were heard by capacity audiences of 3,000 in Washington, D. C., where they appeared in the Starlight Chamber Music Series.

Swarthout in Montreal Opera

Gladys Swarthout, Metropolitan Opera mezzo-soprano, will sing the title role in Carmen on Sept. 24 in Montreal.

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Baltimore Founding Orchestra Association with People's Aid

By GUSTAV KLEMM

BALTIMORE, MD.—A carefully detailed plan for the formation of a Baltimore Symphony Orchestra Association has been drawn up by Reginald Stewart, director of the Peabody Conservatory of Music, and has already won the warm approval of this city's new Municipal Board of Music and Mayor Howard W. Jackson.

Mr. Stewart's proposal calls for an entirely new set-up in municipal music and would provide for a 20-week season of concerts, an orchestra of 90 men and soloists. Until last spring, when the Baltimore Symphony Orchestra collapsed after a quarter century of uninterrupted concerts, the orchestra had always been supported solely by the local taxpayers.

The Stewart plan, based largely on that functioning in San Francisco, calls for the raising by public subscription of $62,500. The City of Baltimore would continue its present annual appropriation of $50,000 and in return for this six adult and five children's concerts would be given at popular prices. In effect, the city would be "buying" these concerts. The rest of the estimated budget of $177,000 would be realized through the sale of seats. At the regular concerts, as differentiated from the city-bought series, the scale of prices would be considerably higher.

It is Mr. Stewart's belief that the time has come for this city to take its place with other metropolitan centers of comparable size which have symphonic organizations capable of ranking with the best. He believes that the local orchestra has been brought to as high a level as possible, so long as it remains purely a municipal venture. Mr. Stewart is eager to attract back to this city the many fine musicians who, through insufficient local activity, have drifted away from the city through the years. A full season of 20 weeks would keep the 90 men regularly employed. It is also Mr. Stewart's plan to tour to various large Maryland communities with the orchestra. "Once the orchestra's reputation as a first-class organization is established," he said, "radio programs, concert tours and and other valuable items will follow as a matter of course."

A committee, to head the drive for funds, is now in process of formation. Further details will be announced soon.

Musical Union Subscribes

As an evidence of its warm interest in the venture, the musical union of this city, Edgar W. Hunt, president, has subscribed $2,500, the union membership voting on this recommendation from its board of directors.

If this 20-week season becomes a reality, this city is headed for a musical season which dwarfs into insignificance anything experienced in the past.

Several weeks ago, Mr. Stewart announced, in addition to the Peabody Friday Afternoon Recitals, two new recital series, one of them a chamber music series of 13 concerts, and the other a series of Patriotic Concerts by members of the Peabody faculty. The above concerts are in addition to the concerts by the various visiting orchestras (the Philadelphia Orchestra, the National Symphony Orchestra, etc.) and concert and recital series by other local managerial sources.

DISCUSSING SEATTLE CONCERT PLANS

for 1942-43 at a meeting in Chicago are, left to right: Frederick Jagel, tenor of the Metropolitan, Cecilia Schultz, Seattle concert manager, and Bruna Castagna, Metropolitan contralto.

Seattle Lists Plans for Coming Season

SEATTLE, WASH.—The Seattle Symphony Orchestra management announces that John Barbirolli and Edwin McArthur will conduct concerts in Seattle next season, augmenting those already announced to be led by Sir Thomas Beecham. The orchestral series will close with an appearance of the Ballet Theatre.

Recent concerts by national artists have included that of Helen Traubel, sponsored by Cecilia Augsperger Schultz. She, as last year, completely captivated her audience.

The Schultz series for 1942-43 will include Jascha Heifetz, Bidu Sayao, Jan Peerce, Marian Anderson, Richard Crooks and Artur Rubinstein. This summer there will be 5 performance of the Ballet Russe de Monte Carlo. J. H.

Huss Plays His Sonata at Composers' Press Concert

Henry Holden Huss, with Ruth Kemper, violinist, played his sonata in G minor at the final concert for the publication fund of the Composers Press. The concert, held at the Haubiel Studios, had also Youry Bilstin, cellist; Elfrida Bos, and Miss Kemper, violinists; Herbert Inch, Mr. Huss and Mr. Haubiel, pianists; and Roland Partridge, tenor, as participants. Other composers represented were Ethel Glenn Hier, Walter Helfer, Rowland Leich, Charles Griffes and Mr. Haubiel.

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